

MACHINE KNITTING NEWS

JUNE 1993

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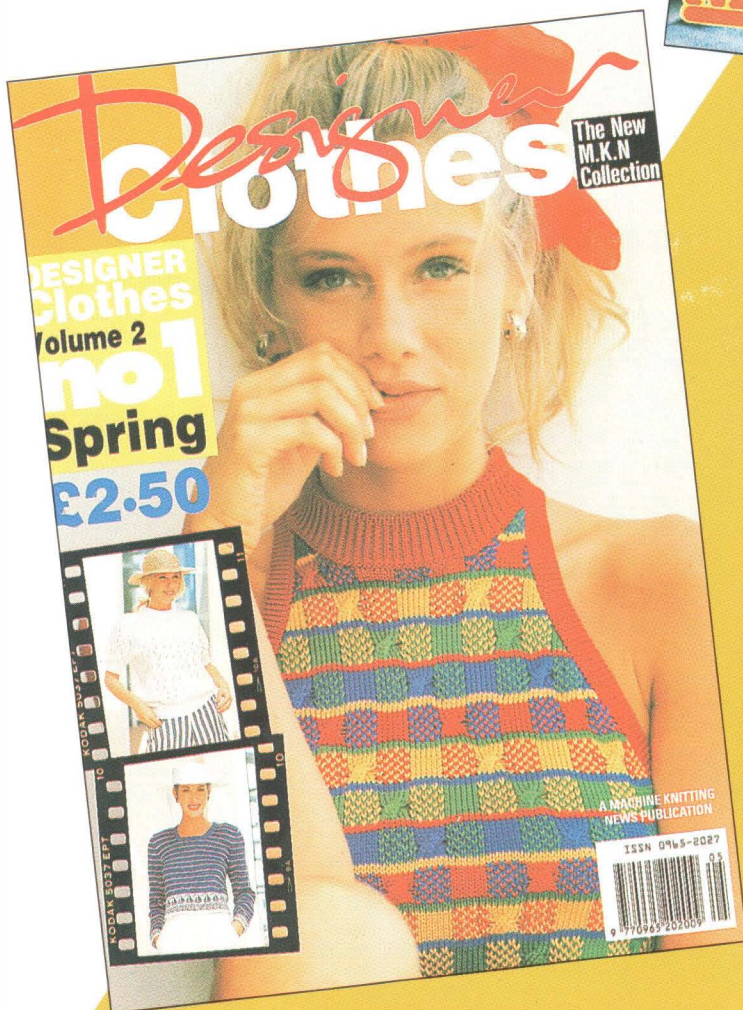


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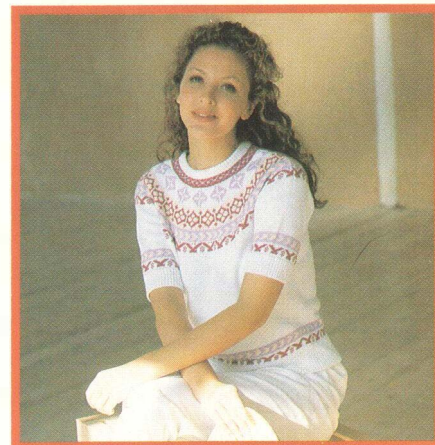
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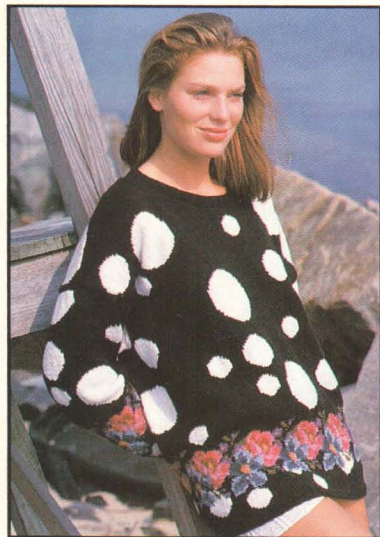
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▽ THE HAMPTONS

Rowan Knitting Book 13 — 'The Hamptons' features 21 inventive handknit designs from Kaffe Fassett, Kim Hargreaves, Louise Harding, Novus, Sarah Dallas and Jean Moss, all of which provide inspiration for all knitters. Designs range from a simple black and white waistcoat through to bold and bright coloured complicated sweaters and jackets and we illustrate a design called 'Polka', designed by Kim Hargreaves in an assortment of cottons. The Rowan Book costs £4.95.



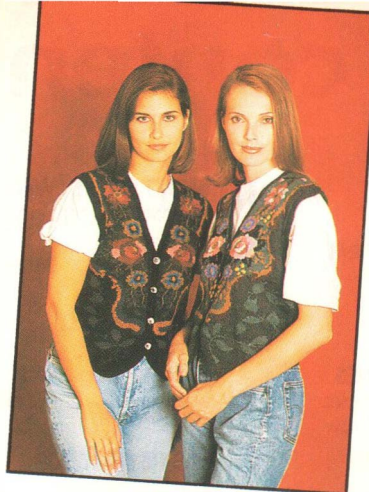
FREEBIES

Ribbons Galore! Used imaginatively, ribbon can provide that designer look for the most simple of knitwear — and we have a great supply on offer to help you on your way. Offray, well-known makers of decorative ribbons, have given us a selection in pretty pastel designs, bold contrasts and nursery and flower themes. Ribbon roses are deservedly popular and Ribbon Designs have produced a simple kit which enables you to produce four single roses or two double roses in a matter of minutes and we have six sets to give away. Normally, the ribbon rose kit costs £1.90 in the shops or £2.50 inc of p&p by Mail Order.

Offray ribbons are to be found in all good shops and Ribbon Designs can be contacted at 42 Lake View, Edgware, Middlesex HA8 7RU. (Tel: 081 958 4966). To enter our draw just send a postcard marked 'Ribbon Draw', add your name and address and post to Machine Knitting News, P.O. Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive no later than June 31st 1993.

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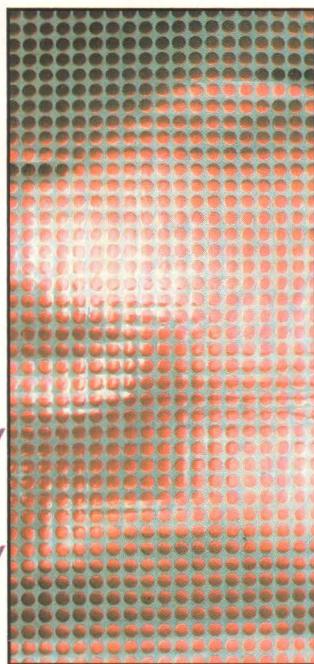
Reporting



KIT SALES

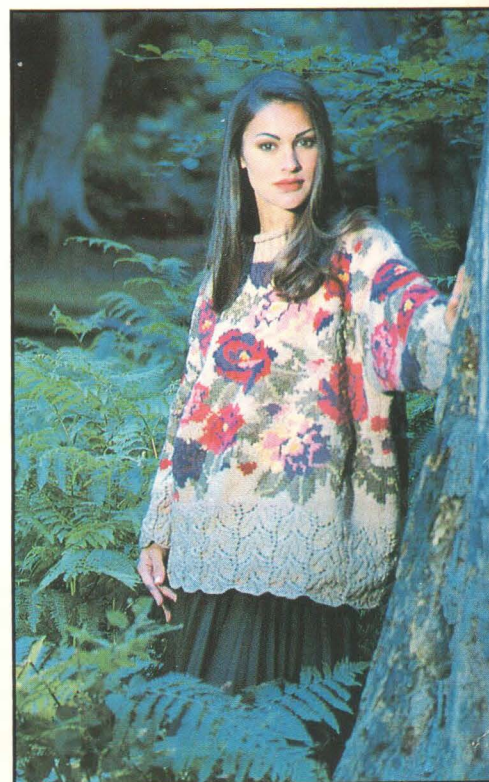
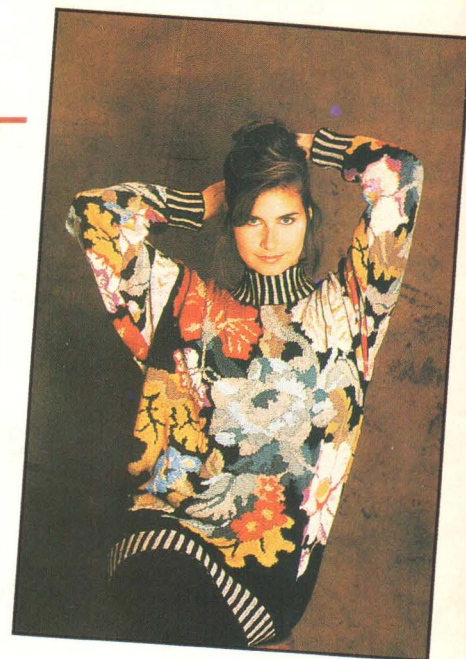
Some of our top designers and wholesalers are now entering the popular trend section of Mail Order Kits. Many of these are deservedly on the expensive side but can certainly be listed as 'couture

garments'. Such a name is J & J Seaton who have long been renowned and respected for their very beautiful flower designs. We illustrate a Romany waistcoat with mother-of-pearl buttons made in 4 ply botany pure wool and a Chinese Flowers sweater in 4 ply pure cotton. For further information contact J & J Seaton Kit Sales, at Goetre, Llanfynydd, Carmarthen, Dyfed SA32 7TT. Tel: 0558 668825.



DECORATIVE

Pressits launched by Keyto, are a bright, original and decorative way of trimming knitwear, T-shirts or any garment or fabric. These colourful metallic transfers come in a variety of shapes allowing plenty of scope for imaginative effects and there is a range of colours including gold and silver. Because Pressits are not adhesive and are simply fixed with an iron, you can experiment with placement before making your design permanent. Pressits cost around £2 per strip. More information from Keyto, Unit 8, Halliwell Industrial Estate, Wapping Street, Halliwell Road, Bolton BL1 8DN. Tel: 0204 491515.



NEW TITLE ▷

Well-known designer Annabel Fox whose work often appears in the Rowan Books is now publishing her own magazine, and we feature an illustration from the current issue. For further details contact Annabel at Unit 19, Winston Business Centre, Chartwell Road, Churchill Industrial Estate, Lancing, West Sussex BN15 8TU. Tel: 0903 851853.



OFFICIAL DEALER

Silver Reed and Yarnarama are delighted to announce that Yarnarama has been appointed official Silver Reed dealer. For further details contact Yarnarama, Webb's Land, Tanfield Lane, Wickham, Hants PO17 5NS.

SILVER REED

'THE ULTIMATE BARGAIN HUNTERS HANDBOOK' is a great idea — it tells you where to buy famous brand name and top quality products, often direct from the manufacturers at 'bargain prices'. The book includes a number of yarn and knitwear companies including such famous names as John Smedley, Jaeger, Lakeland Knitwear and others. There is a particularly good and relevant list of names available for Scottish knitters! There is also an *Ultimate Bargain Hunters Newsletter* available and special 'Bargain' telephone lines. More information from the Winchester Press, Hampton House, 33 Church Drive, North Harrow, Middlesex HA2 7NR. Tel: 081-429 3030.

KNITTERS!

Do you have access to a computer and a modem? If so, there is a computer bulletin board with help and support for you.

The PigPen bulletin board has a special knitting section, where you can exchange messages, news, views and tips with other knitting enthusiasts. The board also has technical support for the DesignaKnit computer

knitting design programs, where, as well as the latest news on DesignaKnit, you can leave messages for the DesignaKnit team, who will be pleased to answer your questions and offer help and advice. If you have an IBM-compatible computer, you can also download programs and demos of special interest to knitters.

To access this FREE service, which operates 23 hours a day, simply set up your computer communications package for 8 bits, no parity, 1 stop bit and any baud rate up to 9600 baud, then dial 0706-821837. For more information contact Sylvia or Jim Dobson on 0706 876735.

INTERSEASON THE 'DIFFERENT' TRADE SHOW

Interseason — a newly launched trade show differed from others in that the fashions shown were for this season

Reproduced courtesy of IWS



with quick delivery, rather than a preview of designs for next season, or even a year hence! Knitwear was well represented and almost equally divided into just two mainstream trends. The finest of ribs often in 100% silk or very fine cotton were featured in long loose tunics, sweaters and full length skinny dresses often with deep side slits — some sleeveless and others long sleeved rather than short. In this group, summer pastels were the firm favourites. Totally contrasting, but a very strong influence — the 'homespun' prairie knits with Mexican and Navajo inspiration. Very coarse knits given blanket stitch and cross-stitch edgings — all with a strong 'amateur' look. Loose, sleeveless shapes incorporate Mexican and Peruvian patterns all in very basic earthy colours of 'dust', rust, ochre and green.

TO ALL TOYOTA OWNERS

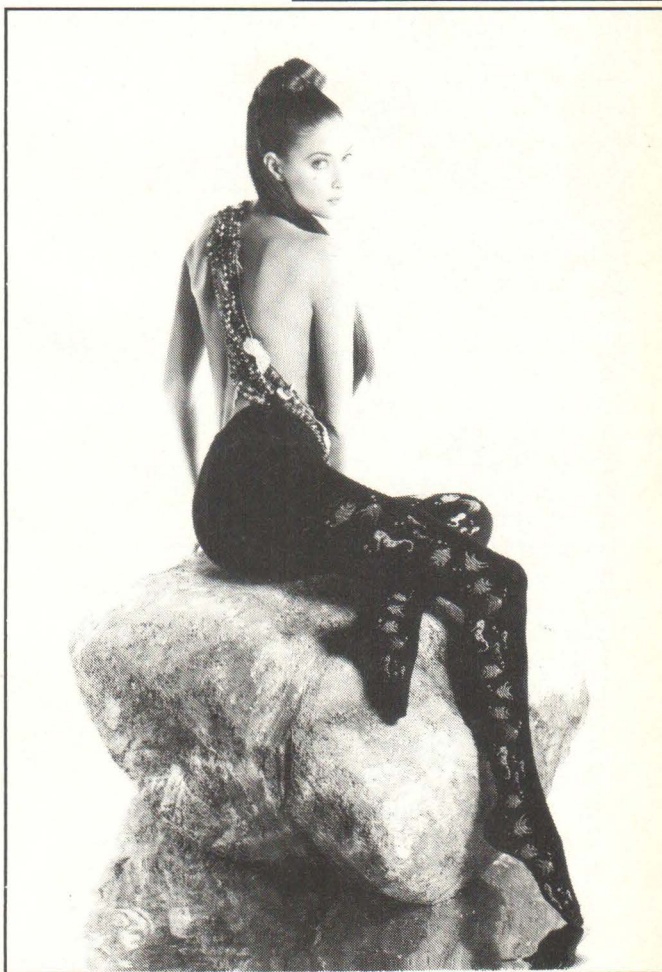
Due to worldwide fall in demand **Toyota knitting machines** will no longer be manufactured.

Owners of Toyota knitting machines can continue, for several years, to have their machines serviced via the main Service Department (tel: 0274 727555) and may continue to obtain spare parts direct from the shop in Bexleyheath or

by post from the Head Office in Dartford, Kent. This decision has no effect whatsoever on any other Toyota product and new models will shortly be introduced to the highly successful range of Toyota sewing machines and overlockers.

R

Reporting



A 'FISHY' AFFAIR

This summer, the seashore and all things pertaining thereto are much in evidence. Fish, seashells and sea plants adorn knitwear, T-shirts and now tights. Newest black opaque tights from Couture have an exotic sideline of vibrant tropical fish and magical seahorses — guaranteed to make waves and create more than a ripple of interest. So if you are interested in making a splash, these tights, available in three sizes, will cost just £7.99.

COURSES

Meg Tillotson will be running a course at The Hill Residential College, Abergavenny on Applied Decorative Techniques for Machine Knitters on 2nd to 4th July 1993. For further information contact the college on 0873 855221.

Urchfont Manor College, Nr Devizes, Wiltshire is running two residential machine knitting workshops in August. Jenny Rose is

tutor for the first course 'The Ribber' and will cover basic techniques, Fisherman's rib and variations, Jacquard techniques and punchcard techniques. The second course is tutored by Marion Smith on 'Knitweave: An Art' and covers basic knitweave techniques, Intarsia knitweave, methods of linking areas, vertical knitweave and many more aspects of this knitting form.

SHOW REPORT

The Southern Knitting & Needlecraft Exhibition was held from the 19th to 21st March in Bristol. This is a lovely show as the city is so beautiful and boasts some wonderful restaurants. Suffice to say that every member of the MKN team is now on a diet!

The show was specially busy on Friday and Saturday with a slightly lower attendance on Sunday because of Mother's Day.

Bristol attracts visitors from all over the Midlands, the south of England and, of course, many from Wales. We always find the enthusiasm of the Welsh knitters completely infectious, many come on coaches with fellow club members all determined to have a thoroughly enjoyable day out.

We had three very special visitors attending the Bristol show. If anyone ever deserves a medal for effort and dedication they certainly do. The first of these ladies is Pat Sandes from Limavady, Co Londonderry, Northern Ireland. Pat left home at 11.50am on Thursday arriving in Bristol at 11am Friday, went to the show, which was the sole purpose of her visit, was leaving Bristol at 7.15pm on Friday and would not reach home until 5pm on Saturday evening! One lady from Canada was staying in this country with friends but had specially timed her visit to coincide with the shows, the third lady had flown over from Boston, Mass. just to attend the exhibition and was flying back on Monday morning! The lengths machine knitters will go to know no bounds.

There were more exhibitors in Bristol than ever before, many catering for sewers as well as knitters. There were workshops running throughout the day which were very well attended, these give people the opportunity to learn more about a given subject or to learn something completely new. Paul Baccara ran four fashion shows each day which were all very well attended and thoroughly enjoyed by the audience.

MKN had its daily £100 cash draw, the winners were: Friday, M Sparrow from East Budleigh in Devon; Saturday, N Willmott from Crosskey in Gwent and on Sunday, Mrs Henham from Malvern in Worcestershire. Both Saturday and Sunday winners were in the building when their names were announced so they had the added pleasure of receiving their prize money to take home with them. We now have a break from the exhibitions for the summer months giving us the time to knit all those cones of yarn we've been promising we would knit for ages. A chance to empty the cupboards in preparation for filling them again for the start of the new season in September. Have a good summer and keep your eyes open for information on forthcoming exhibitions in the magazine.

ATTENTION KNITTING CLUBS

Hague Linking Machines are pleased to announce that Janet Spinks has joined their team, and is available to visit knitting clubs to give demonstrations and lectures on Linking with the Hague Linker.

We feel sure that a visit from Janet to your club, would benefit both beginners and experienced linkers.

For further details please contact B. Hague & Co Ltd, 45 Mile End Road, Colwick, Nottingham NG4 2DW.

Both courses begin on Monday 16th August to Friday 20th August. For details on cost and accommodation please telephone Urchfont Manor College on 0380 840495.

Urchfont Manor College is also offering **City & Guilds Part 1 Machine Knitting** as a series of linked weekends spread over two years. A unique opportunity to get away from the everyday hassles of work and home for periods of intensive study in the friendly welcoming environment of a beautiful historic Manor House. For further details contact the Director, address and telephone number as above.

A residential machine knitting course on Decorating Knitwear is being held at **Pendrell Hall College**, Codsall Wood, South Staffordshire from the 3rd to 5th September 1993. Pendrell Hall is a course/conference centre set in a

pleasant rural area situated approximately six miles to the north west of Wolverhampton, catering for a varied programme of courses for the general public. The machine knitting course tutor is Anne Taylor who will be teaching decorating knitwear by various methods of appliqué using both stitching and paints, together with beadwork and stencil patterns. For details on price, accommodation and travelling arrangements please telephone 0902 842398.

The **Summer University**, Loughborough, is running a Machine Knitting course from 25th to 31st July 1993. A 16 page colour brochure is available on this course, and many others running simultaneously, from Margaret Gill, Centre for Extension Studies, University of Technology, Loughborough, Leicestershire LE11 3TU. Tel: 0509 222153.

EVENTS

The **Knitting Club, Chell Youth and Adult Centre, Tunstall** is

having a talk given by Mr S Carey on 'The Golden Rule'. The hour long Travelling Road Show is on 17th May 1993 at 6.45pm for 7.00pm. The presentation covers step by step pattern drafting on a 'made to measure' basis, which can be quickly transferred to a charting device. Mr Carey's talk also covers the basis of design, pattern adaptation, figure faults and general questions. A small charge of £1.00 will be made to cover the cost of refreshments provided. For further information please phone R.H Chilton on 0782 326373.

An all day **City & Guilds Machine Knitting Exhibition** will be held in the foyer of **Greenhill College, Lowlands Road, Harrow, Middlesex** on 9th June 1993 from 10.30am. On display will be students course work, design folders and garments. For further details contact Sybil Kenton, Course Tutor on 081-422 2388.

Darlington College of Technology, Gladstone Street Annexe,

Having recovered from my astonishment, I wish to record my sincere thanks for the prize of £100. I'm going to Scotland in April, it will be a very useful addition.

**Lillian Hanham
Malvern
Worcestershire**

From the editor

Dear Readers

June heralds the start of summer with the promise of lazy hazy days and light evenings. We have reflected the warm season with a delightful selection of summer tops for you to knit, many in cool crisp cottons. Our lovely camisole tops are an asset to any stylish wardrobe, we have chosen to knit them in pretty pastels and they are equally suitable for day or evening wear.

Our free supplement this month is to introduce our readers to the longstitch technique. This can be done on any standard gauge machine and we have included knitting instructions for a beautiful christening robe and a summer top. Obviously, once you have experimented with the technique it can be applied to your own designs.

Garage carriage readers have not been forgotten this month and we have a tunic for the punchcard machine and a top to be made on the electronic.

The summer weather takes us out and about and we have an interesting feature on Claire King, Emmerdale Farm's Kim Tate and the knitwear she chooses to wear so elegantly in the popular series.

The whole magazine gives you ideas and inspiration on how to add lace and cable detail and pretty ribbon trim to simple summer sweaters to make them really stylish and special.

Many of our readers expressed disappointment when we didn't produce our diary for 1993. I am delighted to say that we are rectifying this situation for 1994 with a special offer to order on page 108. How about really organising yourselves early this year, it does make the ideal Christmas gift? Sorry to mention that word at this time of year but it will be with us before we know it!

Enough of that and time to start knitting this superb collection of summer knitwear we bring you. Ever thought about taking the machine out into the garden?

hyane

Darlington is having a Crafts Open Day on 28th June 1993 from 2pm-8pm. On display will be machine knitting from City & Guilds and NCFE courses, plus other crafts. Details are available on classes for Beginners, Ribber, Electronics, City & Guilds for 1993/94. For more information contact the college on 0325 467651.

WORKSHOP SUSANNA LEWIS — WORKSHOP — LECTURE TOUR 1993

The Friends of the Knitting and Crochet Guild are pleased to announce the following dates and locations for Susanna's 1993 tour. Interested knitters should contact the individual organisers as listed for details, booking forms etc.

Saturday 5th June — Machine Knitting Centre, Lindum Nurseries, Eversley, Hampshire. One-day lecture/demonstration on 'Lace and Lace-like Fabrics'. Contact Jenny Barker on 0734 733138 or Mavis Walker 0276 471124.

Tuesday 8th to Thursday 10th June — Bromley Adult Education College, Kent. Three-day workshop (bring your machine) on 'Automated Garment Shaping for Electronics'

— for Brother electronic machines. Contact the college on 081-462 9184.

Sunday 15th June — Yorkshire Agricultural Museum, York. Slide lecture on 'Hand Decorating Techniques' for all types of knitting machines. Contact Pam Spooner on 0977 684150.

Monday 14th to Wednesday 16th June — Yorkshire Agricultural Museum, York. Three-day workshop (bring your machine) on 'Combination Fabrics using the Lace Carriage' — for Brother knitting machines. Contact Pam Spooner on 0977 684150.

Friday 18th to Sunday 20th June — Joseph Priestley College, Leeds. Three-day workshop (bring your machine) on 'Rib Jacquard' — for Japanese knitting machines.

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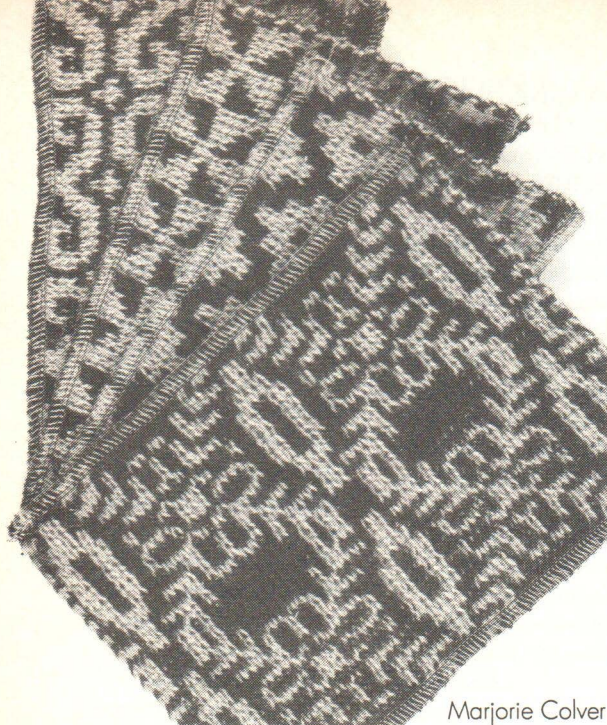
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or quote credit card number, name and address of cardholder and expiry date





Marjorie Colver

Contact Tessa Mendez on 0904 410288 after 6pm.

Wednesday 23rd to Friday 25th June — Harlow College, Essex. Three-day workshop (bring your machine) on 'Rib Jacquard' for Japanese knitting machines. Contact the

college on 0279 441288.

Saturday 26th June — Harlow College, Essex. Slide lecture on 'Designing Highly Textured Fabrics' for Japanese knitting machines. Contact the college on 0279 441288.

Tuesday 29th June — Knitmates, Crawley, West Sussex. One-day lecture/demonstration on 'Rib Jacquard Fabrics' for Pfaff/Passap knitting machines. Contact Wendy Clark on 0342 718575.

FOLK ART

Marjorie Colver has been a machine knitter for approximately 20 years and in May 1990, obtained her City & Guilds 797 in Creative Studies — Machine Knitting, followed by a City & Guilds 7307 — the Further and Adult Education Teachers Certificate. She has taught in evening classes and day courses in the area for four years.

It was while studying for her City & Guilds 797 that she became particularly interested in stitch designs, and in

particular traditional folk patterns and ornamental design. This interest led to the desire to create the collection of patterns which she hopes will be of interest to other knitters.

The stitch patterns are available on disc for use with the System 90 Intoshape, price £5.95 inc of p&p for 52

patterns. The book of printouts is available, price £3 if required. There is also a book containing 24 of the designs printed to scale to copy on to mylar sheets, price £3. For further information contact Marjorie Colver, Em Cee Creations, 33 Top Street, Appleby Magna, Swadlincote, Derbyshire DE12 7AH.

DESIGNAKNIT LINK FOR THE PFAFF/PASSAP 6000E

DesignaKnit are pleased to announce that the long-awaited link to this machine will be available from June 1993.

Other Developments:

The **Brother 965/270 DirectLink** will be on sale from the week commencing 26th April 1993. The price is £125.

The **ScreenLink**, a cable enabling almost any knitting machine, even punchcard ones, to follow Knit from Screen is also available at £49.

DesignaKnit 5 users are able to purchase these items from their dealer or direct from Soft Byte Ltd. For further information contact DesignaKnit, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH.

IRIS BISHOP DESIGN COLLECTIONS

All designs are illustrated in full colour

★ **COUNTRYSIDE CELEBRATION** - 12 unique landscape designs including wildlife, flowers etc. (24 stitch) ...£4.95

★ **POT-POURRI** - an exciting new collection of creative fairisle designs with 'short floats'. (24 stitch)£4.95

★ **BORDERS & YOKES** - over 30 fairisle designs PLUS a simplified circular yoke sweater pattern. (24 stitch).....£3.95

★ **AUTUMN/WINTER** - an unusual collection of 'adult' fairisle designs with garment and colour ideas. (24 stitch).....£3.95

★ **SPRING/SUMMER** - more beautiful seasonal fairisle designs with 'short floats'. (24 stitch).....£3.00

★ **KIDS' FAIRISLE** - over 20 fairisle designs PLUS basic sweater pattern for all ages from babies to teenagers. (24 stitch).....£2.95

40 STITCH SPECIAL - a glorious selection of flowers, animals, geometrics etc. for Passap and Pfaff machines.....£4.95

CATS - 5 intarsia designs inc. tabby and siamese.....£2.00

BIRDS - 5 intarsia designs inc. kingfisher and owls.....£2.00

DISCS - for Brother disc drives, now available for use with books marked ★ at £5.95 each.

Prices include P&P in U.K. Overseas add 50p per item. Please send orders or SAE for full illustrated list of designs to:

IRIS BISHOP, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

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24 Cliffe Terrace, Keighley, BD21 5DP

Tel 0535 690001 Fax 0535 690801

Just two buttons provided the inspiration for a unique project — the creation of the Button Museum in Ross on Wye.

Although only recently opened, the collection began some 20 years ago when two black painted buttons were given to Gillian Meredith by her grandmother. Today, there are more than 8,000 buttons in the museum, and Gillian and her husband Alan are kept busy with a regular stream of visitors throughout the season which for 1993 will run from April 1st to October 31st.

Buttons were once valued for their decorative qualities and not simply as a means of fastening garments and it was quite customary in the past for women to receive a set of silver buttons as a 21st birthday present, boxed up and intended to be kept as a lifetime gift. Nowadays, the button collection is beautifully displayed and labelled by theme, and forms part of a social history. Teachers, their pupils and students are among the many visitors and the museum has a special interest for those who have to design a button as part of their study course.

The enormous range includes livery buttons, Alan's special interest, of railways, hotels and many other companies, and these can be seen side-by-side with delicate Venetian glass mosaics, Japanese hand-painted buttons and much more. The Merediths, who are otherwise involved in agricultural administration, have necessarily become experts on styles, designs and the history of buttons.

The task of correctly dating particular buttons can be quite daunting, and these days, Gillian often has to turn to antique dealers and other experts in this field. Auctions provide a helpful source and are something of a far cry from the hunt in old

Just Two Buttons

button boxes found in junk shops which were an earlier source of supply.

The buttons range from as far back as medieval times through to the familiar cards of mass produced buttons available to the dressmaker and knitter this century. But, of course, even in these days it is still possible to buy handmade buttons and now a few machine knitters make their own buttons so that they can match them exactly to their garments. Even so, it is a long way removed from the times when buttons were often produced by the unfortunate inmates of the workhouse, who were paid something under eight pence per gross!

It is possible to chart the course of history from the times when buttons were made by such prestigious firms as Wedgwood and Minton, through the vogue for black buttons begun by Queen Victoria when she was widowed and on to more recent times when a button was specially designed by the RAF in World War II which concealed a tiny compass for the use of escaping airmen. Experience has taught Gillian that good buttons turn up in all kinds of unexpected places and she advises that before you throw away old garments, uniforms or anything else that is buttoned you make a check to see if the buttons are worth saving. Often, today's buttons can be the collectables of the future.

When you buy garments with a spare button, it's advisable to cut it off and keep it safely in a button box, replacing an entire set can be an expensive undertaking. If you have a good garment or one where the buttons are carefully matched, it's worth removing them before having the item dry cleaned.

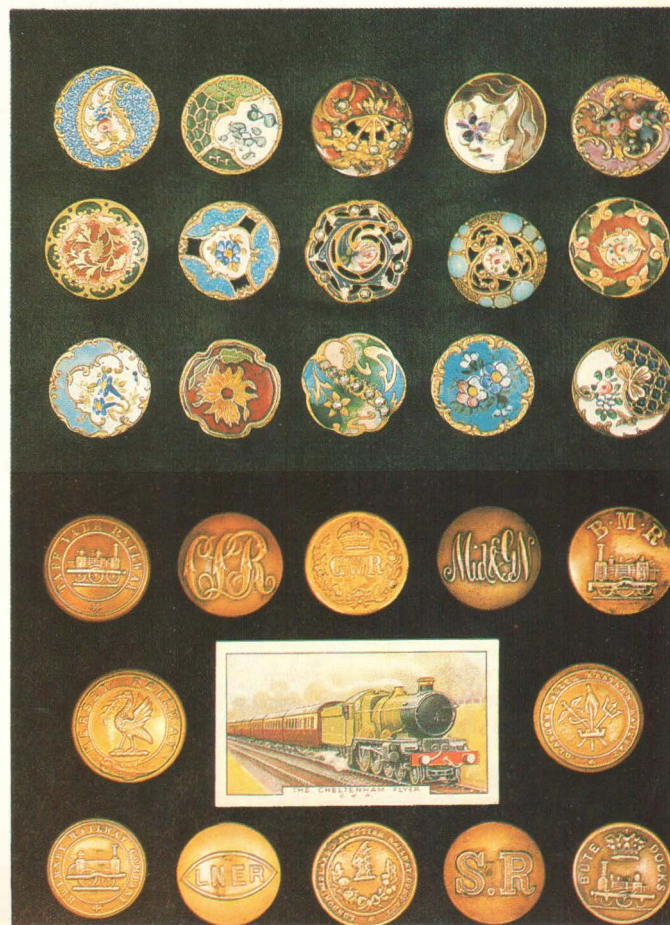
The worth of the Button Museum has already been recognised by the tourist industry with a prestigious 'Come to Britain' award. Machine knitters and knitting clubs in particular would find a visit to the Button Museum very rewarding. Buttons are also on sale, providing an added service to those who always seek something a little different with which to give 'uplift' to a sweater or cardigan. Prices of entry to the Museum are happily modest — £1.50 for adults, £1.25 for OAPs and students, no charge for children if accompanied by an adult. Special rates are also available for group visits. Opening times are from 10am to 5pm. Today, some of our leading artists are being commissioned to design buttons for such up-market firms as Liberty, and an artistically minded knitter can use her skill with a needle or paintbrush to produce individual and decorative items with an appearance far removed from those to be found on the mass market. With summer approaching, a visit to this beautiful part of the



country and this extremely interesting museum, could provide a most rewarding day out. For further information contact the Button Museum at Kyrle Street, Ross on Wye, Herefordshire. Tel: 0989 66089.

R

Reporting



A Natural Choice

1

Patchwork Tunic



MACHINES: These instructions are written for standard gauge machines without ribber

YARN: Twilleys Stalite 4 ply Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used White (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BC

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 102[108:113:119:125]cm.

Length 61.5[62.5:63.5:64.5:65.5]cm.

Sleeve seam 46.5[47:47.5:48:48.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Twilleys Stalite 4 ply Cotton.
2 x 400g cones in MY.

GARMENT WEIGHTS

649g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

28 sts and 36 rows to 10cm measured over st st (tension dial approx 8).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.





2

Garter Carriage Tunic

For instructions see page 14



NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN ONE

Manually transfer sts as shown

in Chart 1. 36 rows to patt.

PATTERN TWO

Manually transfer sts as shown in Chart 2. 36 rows to patt.

BACK

Push 71[75:79:83:87] Ns at left and 72[76:80:84:88] Ns at

right of centre '0' to WP. 143[151:159:167:175] Ns.

Using WY, cast on and K a few rows ending CAR.

** Set RC at 000. Using MY and MT-2, K8 rows.

Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K8 rows.

Make a hem by picking up loops from first row worked in MY and hanging on to corresponding Ns. Using MT, K1 row.

Transfer the same alt sts as before on to adjacent Ns at right. Leave empty Ns in WP. K2 rows **.

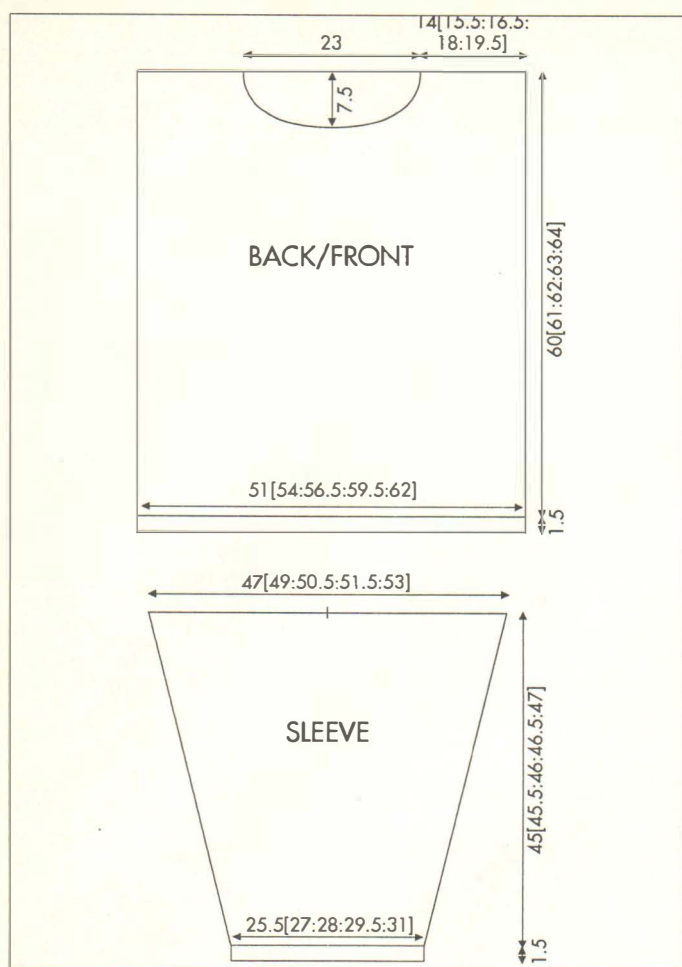
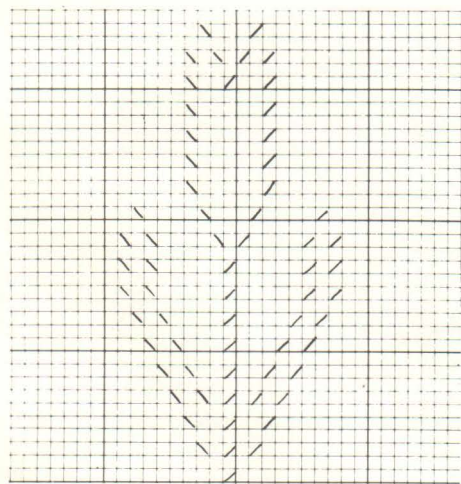


CHART 1 — PATTERN 1



Centre st of section or sleeve

KEY TO BOTH CHARTS

1 square = 1 st and 1 row

- ↘ = Transfer st on to adjacent N at right. Leave empty N in WP.
- ↙ = Transfer st on to adjacent N at left. Leave empty N in WP.

Set RC at 000. * K2 rows.
 Transfer the st from N1 at right of centre 'O' on to adjacent N at right.
 Transfer the st from N 36[38:40:42:44] at left of centre 'O' on to adjacent N at right.
 Transfer the st from N 37[39:41:43:45] at right of centre 'O' on to adjacent N at right. Work is now divided into 4 equal sections. These sections

are numbered 1, 2, 3 and 4 from left to right. Leave empty Ns in WP. K2 rows *.
 Rep from * to * until RC shows 40 and at the same time, work patt 1 in sections 1 and 3. RC shows 40. Patt 1 complete.
 Rep from * to * once more. K2 rows. RC shows 46.
 Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K2 rows.

Rep from * to * until RC shows 92 and at the same time, when RC shows 52, work patt 2 in sections 2 and 4. (RC shows 88 when patt 2 complete). RC shows 92. K2 rows.
 Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K2 rows. RC shows 96. Rep these 96 rows once more. RC shows 192. Cont vertical lines of eyelets by rep from * to * until RC shows 214[218:222:226:230]. Cast off.

FRONT

Work as given for back until RC shows 186[190:194:198:202]. CAR.

SHAPE NECK

Make a note of position in patt. Using a separate length of MY, cast off the centre 21 sts. Using nylon cord, K 61[65:69:73:77] sts at left by hand taking Ns down into NWP. Cont on rem 61[65:69:73:77] sts at right for first side and keeping patt sequence correct to correspond with back to end.

Dec 1 st at neck edge on every row, 18 times. 43[47:51:55:59] sts.

Dec 1 st at neck edge on every foll alt row, 4 times. 39[43:47:51:55] sts. K until RC shows 214[218:222:226:230]. Cast off.

Unravel nylon cord over sts at left. Reset RC at 186[190:194:198:202]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES

Push 35[37:39:41:43] Ns at left and 36[38:40:42:44] Ns at right of centre 'O' to WP. 71[75:79:83:87] Ns. Using WY, cast on and K a few rows ending CAR.

Work as given for back from ** to **. Set RC at 000.

Using MT, shape sides by inc 1 st at each end of every foll 4th row, 11 times and at the same time, work as folls:

K4 rows.

Work patt 1 over the centre 17 sts and then cont in st st until RC shows 46.

Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K until RC shows 48. 95[99:103:107:111] sts.

Inc 1 st at each end of next and every foll 6th row, 19 times in all. 133[137:141:145:149] sts.

K until RC shows 162[164:166:168:170]. Mark centre st and cast off.

NECKBAND

Push 68 Ns at left and 69 Ns at right of centre 'O' to WP. 137 Ns.

Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT-2, K8 rows.

Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K8 rows.

Using WY, K a few rows and release from machine.

TO MAKE UP

Wash and dry pieces. Block out to correct measurements and press.

Join shoulder seams. Join neckband seam.

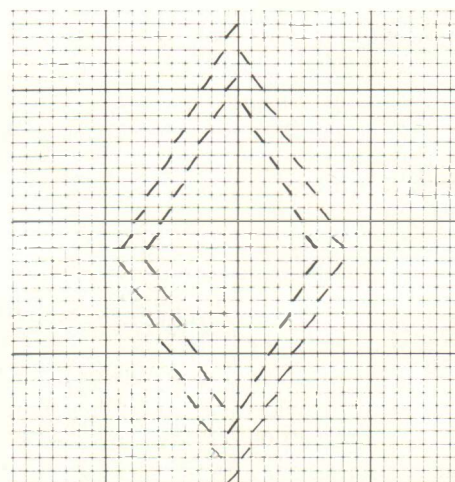
Pin neckband to right side of garment. Backstitch in place through open loops of last row worked in MY. Remove WY. Fold in half to inside forming a picot edge. Catch in place stitch by stitch.

Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams.

Give a final press on wrong side.

CHART 2 — PATTERN 2



Centre st of section

2 Garter carriage

Garter Carriage Tunic

ILLUSTRATED ON PAGE 12



MACHINES: These instructions are written for standard gauge punchcard machines with garter carriage but without ribber
YARN: Bonnie's 4 ply Sable Crepe

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used White (MY)

STOCKISTS: Available from your local Bonnie's Wools stockist or see loose insert for special order form

SIZES

To suit bust 81-86[91-96:96-101:106-111]cm.

Finished measurement 97[105:113:121]cm.

Length 64.5[64.5:66.5:66.5]cm.

Sleeve seam 46[48:48:48]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's 4 ply Sable Crepe.
1[1:1:2] x 500g cone in MY.

GARMENT WEIGHS

436g for size 91-96cm.

MAIN TENSION

30 sts and 52 rows to 10cm measured over main garter st patt (tension dial approx 5). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

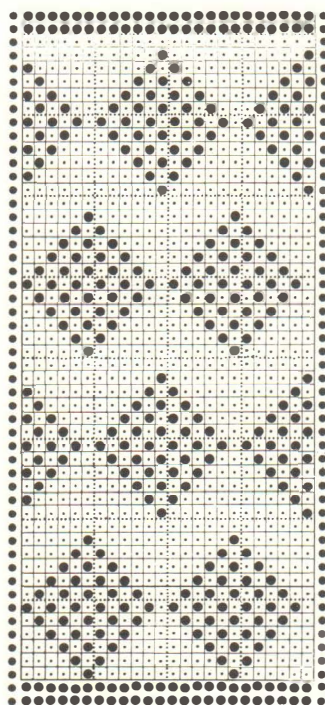
NOTE

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch card for main patt before starting to knit.

The card for basic garter st from the garter carriage pack is also required.



BACK

* Push 67[73:79:85] Ns at left and right of centre '0' to WP. 134[146:158:170] Ns. Attach garter carriage. Using MY, cast on.

Insert punchcard for basic garter st. Set RC at 000. Using MT-3, K15 rows. CAR.

Insert punchcard for main patt. Set RC at 000. Using MT, work in patt. K52 rows.

Cast on 6 sts at beg of next 2 rows. 146[158:170:182] sts.

K until RC shows 194[194:200:200]. Place a marker at each end for start of armholes *.

K until RC shows 324[324:336:336]. Mark the centre 70 sts and cast off.

FRONT

Work as given for back from * to *.

K until RC shows 256[256:268:268]. CAR.

SHAPE NECK

Make a note of position in patt. Using a separate length of MY, cast off the centre 70 sts. Using nylon cord, K 38[44:50:56] sts at left by hand taking Ns down into NWP. Cont on rem 38[44:50:56] sts at right for first side.

K until RC shows 324[324:336:336]. Cast off.

Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 256[256:268:268]. Complete to correspond with first side.

SLEEVES

Push 30[30:33:33] Ns at left and right of centre '0' to WP. 60[60:66:66] Ns. Attach garter carriage. Using MY, cast on.

Insert punchcard for basic garter st. Set RC at 000. Using MT-3, K15 rows.

Insert punchcard for main patt. Set RC at 000. Using MT, work in patt.

Shape sides by inc 1 st at each end of every foll 5th row, 45 times. 150[150:156:156] sts. K until RC shows 228[240:240:240]. Mark the centre st and cast off.

NECKBAND

BACK AND SIDE SECTION

Push 148 Ns to WP. Attach garter carriage. Using MY, cast on.

Insert punchcard for basic garter st. Using MT-3, K15 rows.

Using WY, K a few rows and release from machine.

CENTRE FRONT SECTION

Work as given for back and side section but over 70 Ns.

SIDE VENT BAND (KNIT FOUR)

Push 7 Ns to WP. Attach garter carriage. Using MY, cast on. Insert punchcard for basic garter st. Using MT-3, K70 rows. Cast off.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements and steam. Do not allow

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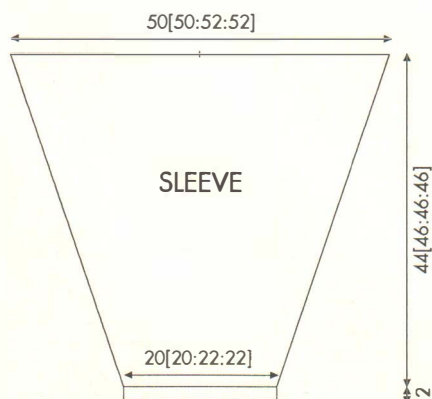
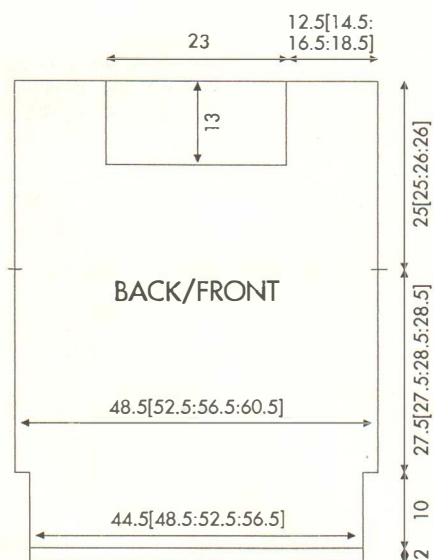
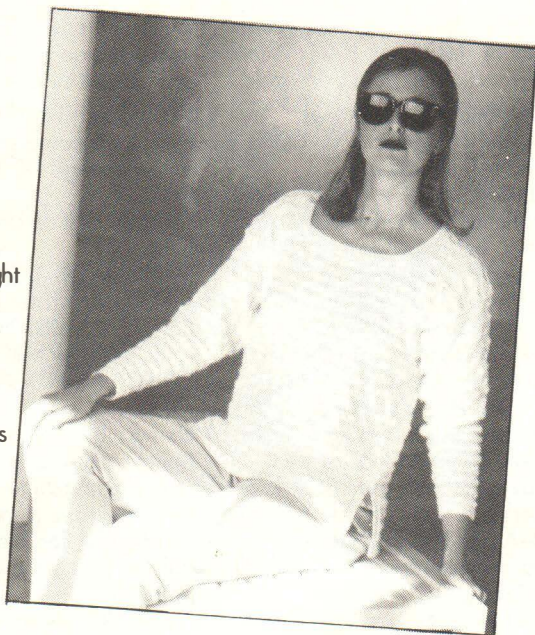
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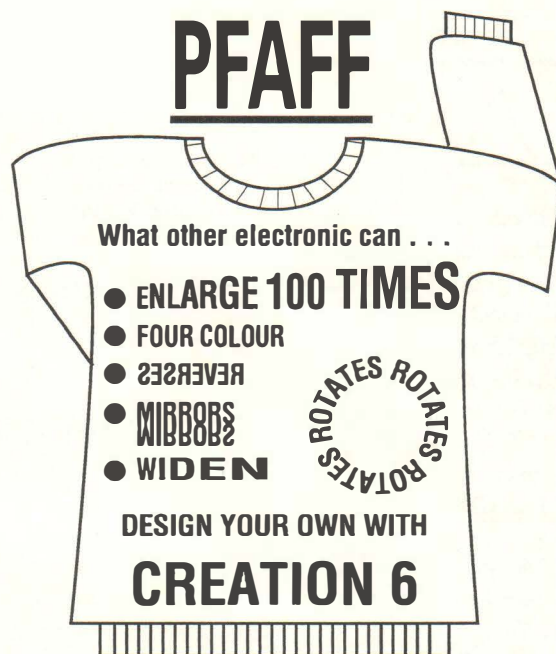
collection

iron to touch fabric.
Join shoulder seams.
Backstitch neckbands in position to right side of garment.
Mitre bands neatly tog at front corners.
Sew in sleeves between markers.
Attach bands to side vents.



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3

Short Sleeve Sweater



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT

RIBBER: See page 113

YARN: Texere 3/14s Soft Cotton (2 ply) used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used White (MC), Navy (A) and Yellow (B)

STOCKISTS: To obtain this yarn, please write to Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ

SIZES

To suit bust 81-86[91-96:101-106]cm.

Finished measurement 96[107:112]cm.

Length 70.5[71.5:72.5]cm.

Sleeve seam 17cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Texere 3/14s Soft Cotton (2 ply).

2 x 250g cone in MC.

1 x 250g cone in A and B.

3 buttons.

GARMENT WEIGHS

399g for size 91-96cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

30 sts and 39 rows to 10cm measured over patt 1 (tension dial approx st st 7=MT, Fair Isle 8=MT+1).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

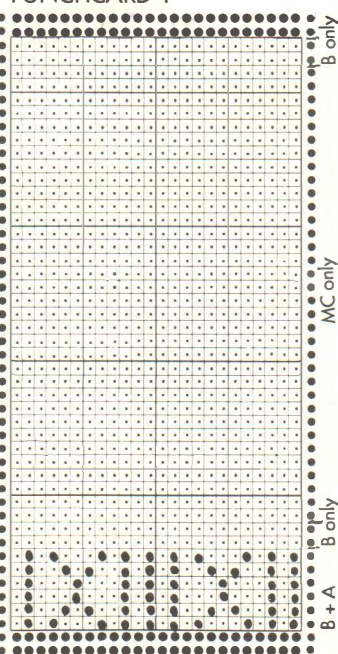
NOTE

Yarn is used double throughout. Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

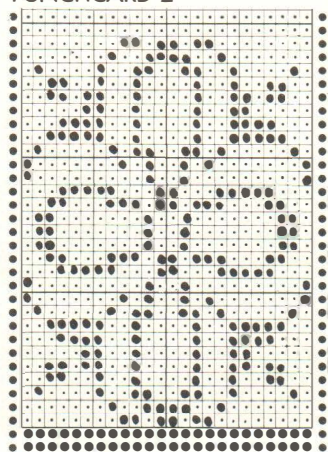
PUNCHCARD PATTERNS

Punch cards 1 and 2 before starting to knit.

PUNCHCARD 1



PUNCHCARD 2



BORDER PATTERN

Using B and MT, K1 row. Insert punchcard 1 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting.

B+A and MT+1, K6 rows.

Set machine for st st. Using B and MT, K2 rows.

Using A, K1 row. Insert punchcard 2 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. A+MC and MT+1, K29 rows. Set machine for st st. Using A and MT, K2 rows.

Using B, K1 row. Insert punchcard 1 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. B+A and MT+1, K6 rows.

Set machine for st st. B and MT, K2 rows.

53 rows to border.

PATTERN ONE

B+A and MT+1, K6 rows.

B only and MT, K2 rows.

MC only, K34 rows.

B only, K2 rows.

Rep these 44 rows throughout.

BACK

With RB in position, set machine for 1x1 rib. Push 73[81:85] Ns at left and right of centre '0' on

MB to WP. 146[162:170] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using A, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K30 rows. Transfer sts to MB. Set RC at 000. Work the 53 rows of border patt.

Set RC at 000. Using MC, K34 rows.

Using B, K1 row. Insert punchcard 1 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Follow colour sequence given, work patt 1.

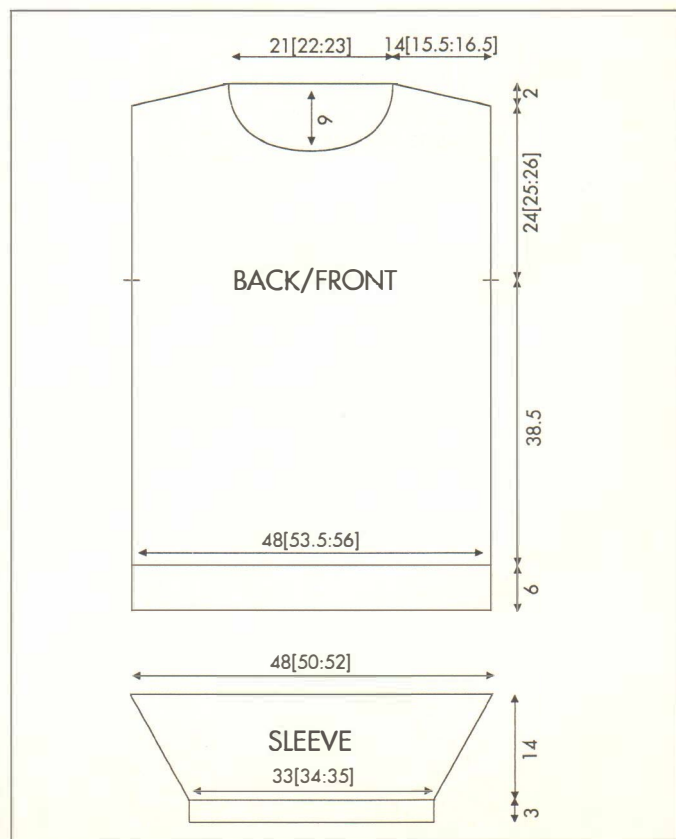
K until RC shows 88. Place a marker at each end for start of armholes.

Set RC at 000. K 94[98:102] rows.

SHAPE SHOULDERS

Set carriage to hold. Push 9[9:10] Ns to HP at opposite side to carriage, K1 row, 4[4:8] times.

Push 8[10:11] Ns to HP at opposite side to carriage, K1 row, 6[6:2] times.



Choice

Using WY, K a few rows over rem 62[66:68] sts for back neck and release from machine.

Return 42[48:51] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

Cancel hold. Using WY, K a few rows over rem 42[48:51] sts and release from machine.

FRONT

Work as given for back until RC shows 66[68:72] after armhole marker. CAR.

SHAPE NECK

Make a note of row on punchcard. Set carriage to hold. Push 73[81:85] Ns at left to HP. Cont on rem 73[81:85] sts at right for first side.

Push 8[8:9] Ns at neck edge to HP, K2 rows.

Push 5 Ns at neck edge to HP, K2 rows.

Push 3 Ns at neck edge to HP, K2 rows, 1[2:2] times.

Push 2 Ns at neck edge to HP, K2 rows, 4[3:3] times.

Push 1 N at neck edge to HP, K2 rows, 7[8:8] times. 42[48:51] sts.

K until RC shows 94[98:102]. CAR.

SHAPE SHOULDER

K1 row. Push 9[9:10] Ns at right to HP, K2 rows, 2[2:4] times.

Push 8[10:0] Ns at right to HP, K 2[2:0] rows, 2[2:0] times. 8[10:11] Ns rem in WP.

Return Ns at right to UWP. Using WY, K a few rows and release from machine.

Return Ns at left of centre '0' to WP. Reset punchcard on row previously noted. Reset RC at 66[68:72]. Complete to correspond with first side, reversing shapings.

Cancel hold. Using WY, K a few rows over rem 62[66:68] neck sts and release from machine.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 50[51:52] Ns at left and right of centre '0' to WP. 100[102:104] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K14 rows. Transfer sts to MB.

Set RC at 000. Using B and MT,



K1 row. Insert punchcard 1 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Follow colour sequence given, work in patt 1. Shape sides by inc 1 st at each end of every foll alt row, 18[22:26] times. 136[146:156] sts. Inc 1 st at each end of every foll 4th row, 4[2:0] times. 144[150:156] sts. K until RC shows 54. Cast off.

JOIN RIGHT SHOULDER SEAM
Push 42[48:51] Ns to WP. With right side facing, hang back right shoulder sts on to Ns. Remove WY. With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY. Using MC and MT+3, K1 row. Cast off.

NECKBAND
Push 138[146:152] Ns to WP. With wrong side facing, hang back neck over 62[66:68] Ns, side neck over 7[7:8] Ns, front neck over 62[66:68] Ns and rem side neck over 7[7:8] Ns. Using MC and MT, K1 row. Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP. Set RC at 000. Using MT-5/MT-5, K26 rows. Transfer sts to MB. Pick up loops from first row of neckband and hang on to corresponding Ns. Using MT+3, K1 row. Cast off loosely.

BAND
With RB in position, set machine for 1x1 rib. Push 40 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K13 rows. Transfer sts to MB. Using MT-1, K1 row. Using WY, K a few rows and release from machine.

TO MAKE UP
Wash and dry pieces. With wrong side facing, block out to correct shape and size. Steam press. Join rem shoulder seam using the same method as before. Join neckband seam. With right side uppermost, pin band to centre front and backstitch in place through open loops of last row worked in MC. Remove WY. Sew in sleeves between markers. Join side and sleeve seams. Sew on buttons stitching through both layers of fabric. Give a final press.

4

Fair Isle Yoked Sweater



MACHINES: These instructions are written for standard gauge electronic machines with ribber. We used a Brother 910 with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Worth Knitting 3/14s Cotton (2 ply) used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used Arctic White (MC), Shell (A), Rose (B) and Aubretia (C)

STOCKISTS: To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks LS12 1UH

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 94[98:104:108:112]cm.
Length 57.5[59:63.5:64.5:68.5]cm.
Sleeve seam 17.5cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

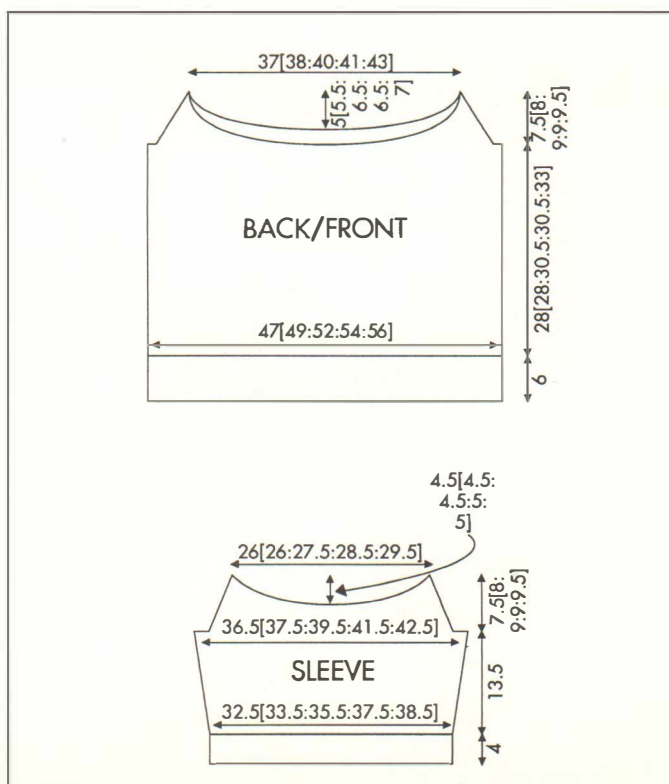
MATERIALS
Worth Knitting 3/14s Cotton (2 ply).
1 x 640g cone in MC.
Approx 100g in each contrast colour.

GARMENT WEIGHS
291g for size 91cm.

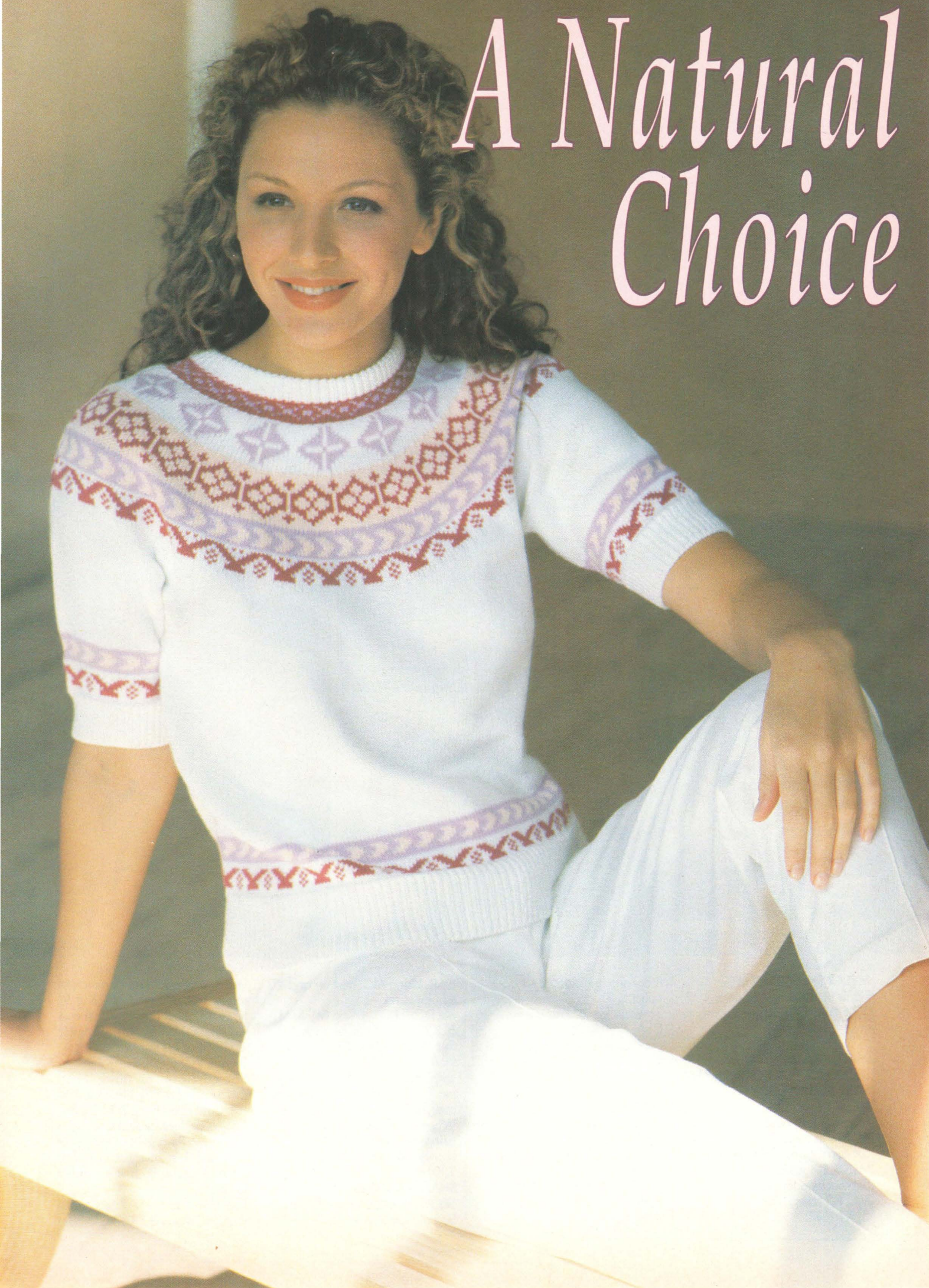
MAIN TENSION
Wash, dry and steam press tension swatch before measuring.
30.5 sts and 39.5 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE
Yarn is used double throughout. Knit side is used as right side. When shaping using HP, wrap yarn around last inside N on carriage side to prevent hole forming.
Measurements given are those of finished garment and should not be used to measure work on the machine.



A Natural Choice



5

Lady's Boxy Top

see page opposite for instructions

MYLAR SHEET PATTERNS

Fill in mylar sheet for patts 1, 2, 3, 4 and 5 before starting to knit.

PATTERN AND COLOUR SEQUENCE FOR BORDERS AND FIRST SECTION OF YOKE

MC, K1 row.

Program for patt 1.

K1 row to select.

Set carriage for Fair Isle knitting.

MC+B, K8 rows.

Set machine for st st.

MC, K2 rows.

C, K1 row.

Program for patt 2. K1 row to select.

Set carriage for Fair Isle knitting.

C+A, K6 rows.

Set machine for st st.

C, K2 rows.

22 rows to patt.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 50[51:54:57:59] Ns at left and right of centre 'O' on MB to WP.

100[102:108:114:118] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

CAR. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K20 rows. Transfer sts to MB.

Set RC at 000. Using MT+1, work the 22 rows of border patt as given and at the same time, inc 1 st at each end of next and every foll 8th row, 6 times in all. When RC shows 22, cont in st st using MC and MT. K until RC shows 54. 112[114:120:126:130] sts.

SHAPE RAGLANS

Set RC at 000. Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 6[7:8:8:9] times in all. K1 row. RC shows 14[16:18:18:20]. CAR. 96[96:100:106:108] sts.

SHAPE YOKE EDGE

Set carriage to hold. Push 64[64:68:70:72] Ns at left to HP. Cont over rem 32[32:32:36:36] Ns at right for first side.

* K1 row. Push 1 N at left to HP and dec 1 st at right, (raglan) edge. K1 row. Push 2 Ns at left to HP *.

Rep from * to *, 7[7:7:8:8] times more. RC shows 30[32:34:36:38].

PATTERN ONE



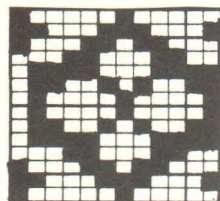
12 sts x 8 rows

PATTERN TWO



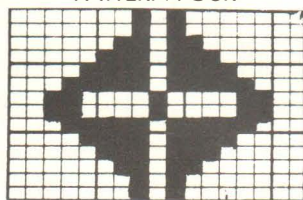
12 sts x 6 rows

PATTERN THREE



12 sts x 14 rows

PATTERN FOUR



17 sts x 14 rows

PATTERN FIVE



8 sts x 6 rows

Return 32[32:32:36:36] Ns at left from HP to WP. Reset RC at 14[16:18:18:20].

Complete to correspond with first side, reversing shapings. Cancel hold. Using MC, K1 row across rem 80[80:84:88:90] sts.

FIRST SECTION OF YOKE

Set RC at 000. Using MT+1, work the first section of yoke patt as given. RC shows 22. Mark the centre 2 sts. Using WY, K a few rows and release from machine.

BACK

** With RB in position, set machine for 1x1 rib. Push 72[75:79:82:86] Ns at left and right of centre '0' on MB to WP. 144[150:158:164:172] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K30 rows. Transfer sts to MB. Set RC at 000. Using MT+1, work the 22 rows of border patt as given. Using MC and MT, K until RC shows 110[110:120:120:130] **.

SHAPE RAGLANS

Set RC at 000. Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 4[4:5:5:5] times in all. K1 row. RC shows 10[10:12:12:12]. 132[138:144:150:158] sts. CAR.

SHAPE YOKE EDGE

Set carriage to hold. Push 92[94:100:102:106] Ns at left to HP. Cont over rem 40[44:44:48:52] sts at right for first side. Work as given for sleeves from * to *, 10[11:11:12:13] times. RC shows 30[32:34:36:38].

Return 40[44:44:48:52] Ns at left from HP to WP. Reset RC at 10[10:12:12:12]. Complete to correspond with first side, reversing shapings.

Cancel hold. K1 row across rem 112[116:122:126:132] sts.

FIRST SECTION OF YOKE

Set RC at 000. Using MT+1, work first section of yoke patt as given. RC shows 22. Using WY, K a few rows and release from machine.

BACK YOKE

*** Push 77[78:83:87:90] Ns at left and right of centre '0' to WP. 154[156:166:174:180] Ns. With wrong side facing and dec 38[40:40:40:42] sts evenly across work, hang sts from back half of left sleeve, back and back half of right sleeve on to Ns. Using MC and MT+1, K1 row.

SECOND SECTION

Set RC at 000. Using A and MT+1, K 1[2:3:4:5] rows. Program for patt 3. K1 row to select.

Set carriage for Fair Isle knitting. Using A+B, K14 rows.

Set machine for st st. Using A, K 2[3:4:5:6] rows.

Using WY, K a few rows and release from machine.

THIRD SECTION

Push 58[59:63:67:69] Ns at left and right of centre '0' to WP. 116[118:126:134:138] Ns. With wrong side facing, rehang last row on to Ns, dec 38[38:

40:40:42] sts evenly as you go. Remove WY.

Set RC at 000. Using MC and MT+1, K 1[2:3:4:5] rows.

Program for patt 4. K1 row to select.

Set carriage for Fair Isle knitting. Using MC+C, K14 rows.

Set machine for st st. Using MC, K 2[3:4:5:6] rows.

Using WY, K a few rows and release from machine.

FOURTH SECTION

Push 39[40:43:46:47] Ns at left and right of centre '0' to WP. 78[80:86:92:94] Ns. With wrong side facing, rehang last row on to Ns, dec 38[38:40:42:44] sts evenly as you go. Remove WY.

Set RC at 000. Using B and MT+1, K1 row.

Program for patt 5. K1 row to select.

Set carriage for Fair Isle knitting. Using B+C, K6 rows.

Set machine for st st. Using B, K2 rows.

NECKBAND

Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty Ns to NWP.

Set RC at 000. Using MC and MT-5/MT-5, K20 rows. Cast off loosely ***.

FRONT

Work as given for back from ** to **. CAR.

SHAPE RAGLANS AND YOKE EDGE

Set RC at 000. Cast off 2 sts at beg of next 2 rows.

Set carriage to hold. Push 84[86:90:92:96] Ns at left to HP. Cont over rem 56[60:64:68:72] Ns at right for first side.

Work as given for sleeves from * to *, 14[15:16:17:18] times. RC shows 30[32:34:36:38].

Return 56[60:64:68:72] Ns at left from HP to WP. Reset RC at 2. Complete to correspond with first side, reversing shapings.

Cancel hold. K1 row across rem 112[116:122:126:132] sts.

FIRST SECTION OF YOKE

Set RC at 000. Using MT+1, work the first section of yoke patt as given. RC shows 22. Using WY, K a few rows and release from machine.

Using WY, K a few rows and release from machine.

FRONT YOKE AND NECKBAND

Work as given for back yoke from *** to ***.

TO MAKE UP

Join raglan seams. Join shoulder and neckband seams. Fold neckband in half to inside and slip stitch in place.

Join side and sleeve seams.

Wash garment. Block out to correct size and shape and leave to dry.

Press on wrong side.

5

Lady's Boxy Top



MACHINES: These

instructions are written for standard gauge machines without ribber

YARN: Many A Mickle 3 ply Plain Cotton

FIBRE CONTENT: 100%

Cotton

COLOUR: We used White (MY)

STOCKISTS: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks
HX7 5PF

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 103[109:113:119:126]cm.

Length 53.5[54.5:55.5:56.5:57.5]cm.

Sleeve seam 13.5cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 3 ply Plain Cotton.

300[300:300:400:400]g in MY.

GARMENT WEIGHTS

266g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

30 sts and 41 rows to 10cm measured over st st (tension dial approx 6•).

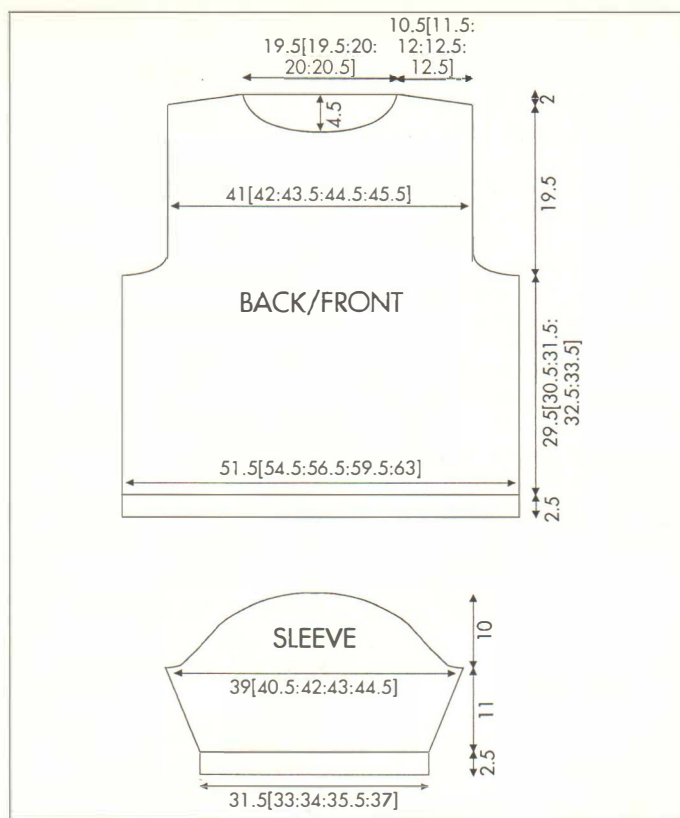
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should



not be used to measure work on the machine.

BACK

Push 77[81:85:89:94] Ns at left and 78[82:86:90:95] Ns at

right of centre '0' to WP. 155[163:171:179:189] Ns. Using WY, cast on and K a few rows ending CAL. Set RC at 000. Using MY and MT-2, K12 rows.

Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K12 rows.

Pick up loops from first row worked in MY and hang on to corresponding Ns to make hem. Using MT-1, K1 row. Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K1 row.

Dec 0[0:1:1:0] sts. 155[163:170:178:189] sts. K1 row. CAR.

Set RC at 000. Follow chart, work the 64 rows of manual lace patt. Work 7[7:8:8:9] reps across width of knitting, leaving 4[8:1:5:0] sts at either end in st st. RC shows 64.

Using MT, cont in st st. K until RC shows 122[126:130:134:138].

SHAPE ARMHOLES

Cast off 4[5:6:7:8] sts at beg of next 2 rows. 147[153:158:164:173] sts.

Dec 1 st at each end of every row, 12[13:14:15:18] times. 123[127:130:134:137] sts.

K until RC shows 202[206:210:214:218].

SHAPE SHOULDERS

Cast off 8[10:11:13:14] sts at

beg of next 2 rows.

Cast off 8 sts at beg of next 6 rows. RC shows 210[214:218:222:226].

Cast off rem 59[59:60:60:61] sts.

FRONT

Work as given for back until RC shows 184[188:192:196:200]. CAR.

SHAPE NECK

Using a separate length of MY, cast off the centre 27[27:28:28:29] sts. Using nylon cord, K 48[50:51:53:54] sts at left by hand taking Ns down into NWP. Cont on rem 48[50:51:53:54] sts at right for first side.

K1 row. Dec 1 st at neck edge on every row, 14 times. 34[36:37:39:40] sts.

Dec 1 st at neck edge on every foll alt row, twice. 32[34:35:37:38] sts.

K until RC shows 210[214:218:222:226]. CAR.

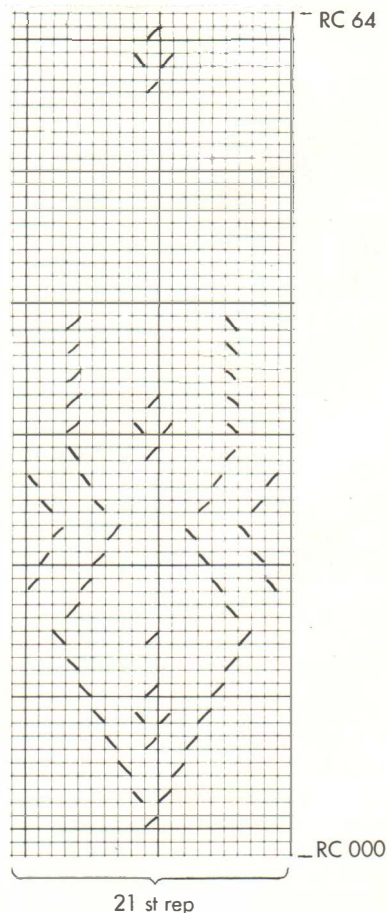
SHAPE SHOULDER

Cast off 8[10:11:13:14] sts at beg of next row. K1 row.

Cast off 8 sts at beg of next and every foll alt row, 3 times in all.

Unravel nylon cord over sts at

CHART FOR MANUAL LACE PATTERN



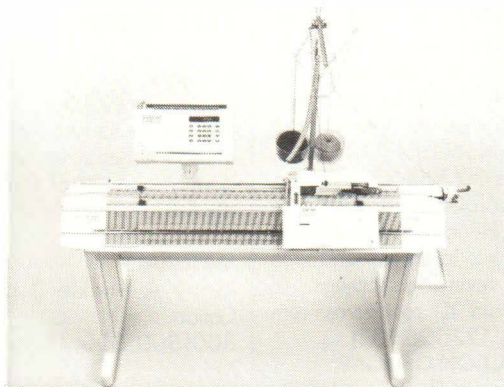
KEY

1 square = 1 st and 1 row

/ = Transfer st to right. Leave empty N in WP.

\ = Transfer st to left. Leave empty N in WP.

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left. Reset RC at 184[188:192:196:200]. Complete to correspond with first side, reversing shapings.

SLEEVES

Push 47[49:51:53:55] Ns at left and 48[50:52:54:56] Ns at right of centre '0' to WP. 95[99:103:107:111] Ns. Using WY, cast on and K a few rows ending CAL.

Set RC at 000. Using MY and MT-2, K12 rows.

Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K12 rows.

Pick up loops from first row worked in MY and hang on to corresponding Ns to make hem. Using MT-1, K1 row. Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K1 row.

Dec 1 st at right edge. 94[98:102:106:110] sts. Set RC at 000. Using MT-1, K2 rows. Work rows 59 to 64 inclusive of manual lace patt chart. Work 4 reps across width of knitting leaving 5[7:9:11:13] sts at each end. RC shows 8.

Shape sides by inc 1 st at each end of next and every foll 3rd row, 12 times. 118[122:126:130:134] sts.

K until RC shows 44.

SHAPE TOP

Cast off 4[5:6:7:8] sts at beg of next 2 rows.

Dec 1 st at each end of every foll alt row, 14 times. 82[84:86:88:90] sts.

Cast off 8 sts at beg of next 10 rows.

Cast off.

NECKBAND

Push 131[131:133:133:135] Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT-1, K12 rows.

Transfer every alt st on to adjacent N at right. Leave empty Ns in WP. K12 rows.

Using WY, K a few rows and release from machine.

TO MAKE UP

Join shoulder seams. Sew in sleeves.

Join side and sleeve seams.

Join neckband seam. Pin in position to right side of garment.

Backstitch in place through open loops of last row worked in MY.

Remove WY. Fold to inside forming a picot edge. Catch in place st by st. Remove WY.

Wash garment. Block out to correct shape and size and leave to dry. Press on wrong side.

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Summer Top



MACHINES: These instructions are written for standard gauge machines without ribber

YARN: Bonnie's 4 ply Sable Crepe

FIBRE CONTENT: 100% Acrylic

COLOUR: We used White (MY)

STOCKISTS: Available from your local Bonnie's Wools stockist or see loose insert for special order form

SIZES

To suit bust 86[91:96]cm.
Finished measurement 93[98:102]cm.
Side seam 35cm.
Depth of yoke 21cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's 4 ply Sable Crepe.
1 x 500g cone in MY.
Fine crochet hook.

GARMENT WEIGHTS

188g for size 91cm.

MAIN TENSION

32 sts and 40 rows to 10cm measured over st st (tension dial approx 6•).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

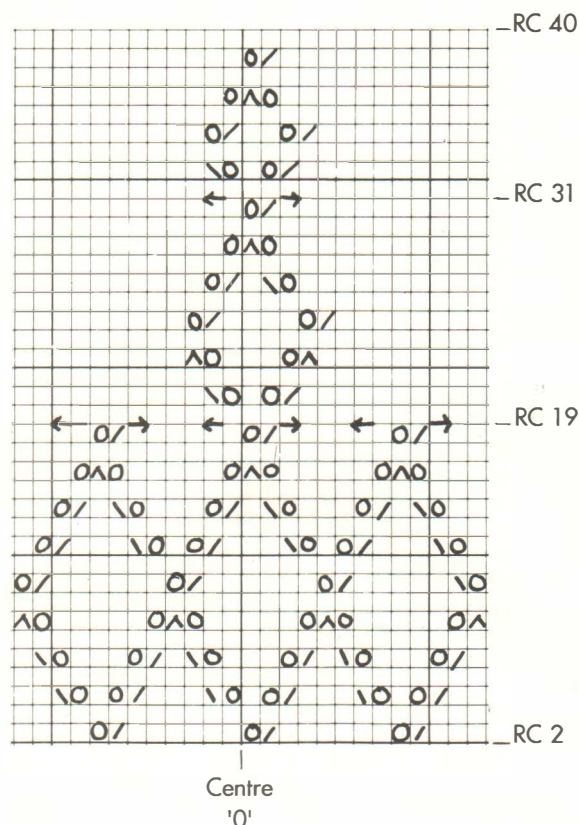
NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

LACE PATTERN

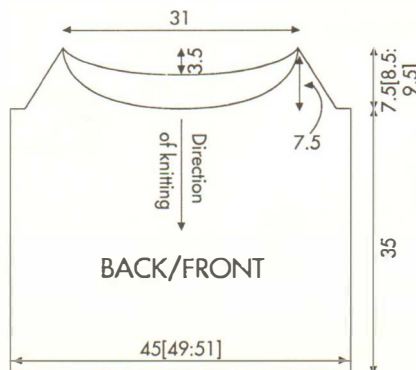
Manually transfer sts as shown in chart. Rep each section across

CHART FOR LACE PATTERN



KEY

- 1 square = 1 st and 1 row.
- o/ = Transfer st on to adjacent N at right.
Leave empty N in WP.
 - \o = Transfer st on to adjacent N at left.
Leave empty N in WP.
 - o\o = Transfer st from left and right on to centre N.
Leave empty Ns in WP.
 - = Dec 1 st by transferring on to adjacent N at right.
Return empty N to NWP.
 - ← = Dec 1 st by transferring on to adjacent N at left.
Return empty N to NWP.



width of knitting keeping lace sequence correct.

YOKE

BACK AND FRONT ALIKE

Push 85 Ns at left and right of centre 'O' to WP. 170 Ns.

Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Mark the centre 50-0-50 sts. CAR.

Set RC at 000. Using MY and MT-•, K2 rows. Foll chart and commencing with N1 at right of centre 'O' and working out either side, work in lace patt. K until RC shows 19.

Dec 42 sts indicated on chart and take Ns back into NWP. Disconnect RC. Using WY, K a few rows and release from machine.

Push 64 Ns at left and right of centre 'O' to WP. 128 Ns. With wrong side facing, hang last row worked in MY on to Ns. Remove WY. Reconnect RC.

Cont in lace patt until RC shows 31.

Dec 42 sts indicated on chart and take Ns back into NWP. Disconnect RC. Using WY, K a few rows and release from machine.

Push 43 Ns at left and right of centre 'O' to WP. 86 Ns. With wrong side facing, hang last row worked in MY on to Ns. Remove WY. Reconnect RC.

Cont in lace patt until RC shows 40.

Using WY, K a few rows and release from machine.

Push 66 Ns to WP. With wrong side facing, hang last row worked in MY on to Ns as falls:

1 st on to 1 N, 3 times; 2 sts on to next and every foll 3rd N to last 3 Ns; 1 st on to each of these last Ns. CAL.

Using MY and MT-•, K2 rows. CAR.

EDGING

Set carriage to hold. Leaving 3 Ns at right in WP, push all other Ns to HP.

Set RC at 000. * Using MT-1•, K4 rows. Return the next 3 Ns at right from HP to WP. Cast off 3 sts at right edge behind sinker posts *.

Rep from * to * across work to last 2 sts and cast off.

BACK

(KNITTED DOWNWARDS)

Push 50 Ns at left and right of centre 'O' to WP. 100 Ns. With wrong side facing, pick up the centre 100 sts from first row of yoke. CAR.

Set carriage to hold. Push all Ns to HP. Set RC at 000.

oice

** Using MY and MT, return 6 Ns at right from HP to WP and inc 1 st at right edge, K1 row. Wrap inside N, K1 row **.

Rep from ** to **, 6 times more. RC shows 14.

Push all Ns to HP. Move carriage to left. Set RC at 000. Work second side to correspond.

Cancel hold. CAL. 114 sts. RC shows 14.

Inc 1 st at beg of next 16[20:24] rows. 130[134:138] sts. RC shows 30[34:38].

Cast on 7[11:13] sts at beg of next 2 rows. 144[156:164] sts. Set RC at 000. K140 rows.

EDGING

Work as given for yoke edging but using 4 Ns and knitting 6 rows each time.

FRONT

(KNITTED DOWNWARDS)

Push 50 Ns at left and right of centre 'O' to WP. 100 Ns. With wrong side facing, pick up the centre 100 sts from first row of yoke. CAR.

Set carriage to hold. Push all Ns to HP. Set RC at 000.

*** Using MY and MT, return 3 Ns at right from HP to WP and inc 1 st at right edge, K1 row. Wrap inside N, K1 row ***.

Rep from *** to ***, 14 times more. RC shows 30.

Push all Ns to HP. Move carriage to left.

Set RC at 000.

Work second side to correspond. Cancel hold. CAL. 130 sts.

Inc 0[1:1] st at beg of next 0[4:8] rows. RC shows 30[34:38]. 130[134:138] sts.

Cast on 7[11:13] sts at beg of next 2 rows. 144[156:164] sts.

Set RC at 000. K140 rows.

EDGING

Work as given for back.

ARMHOLE EDGING

Join back and front yokes tog at shoulders.

Push 69 Ns to WP. With wrong side facing, hang rem sts held on WY at top section of armhole on to Ns. Place 2 sts on to 1 N at shoulder seam.

Work as given for yoke neck edging.

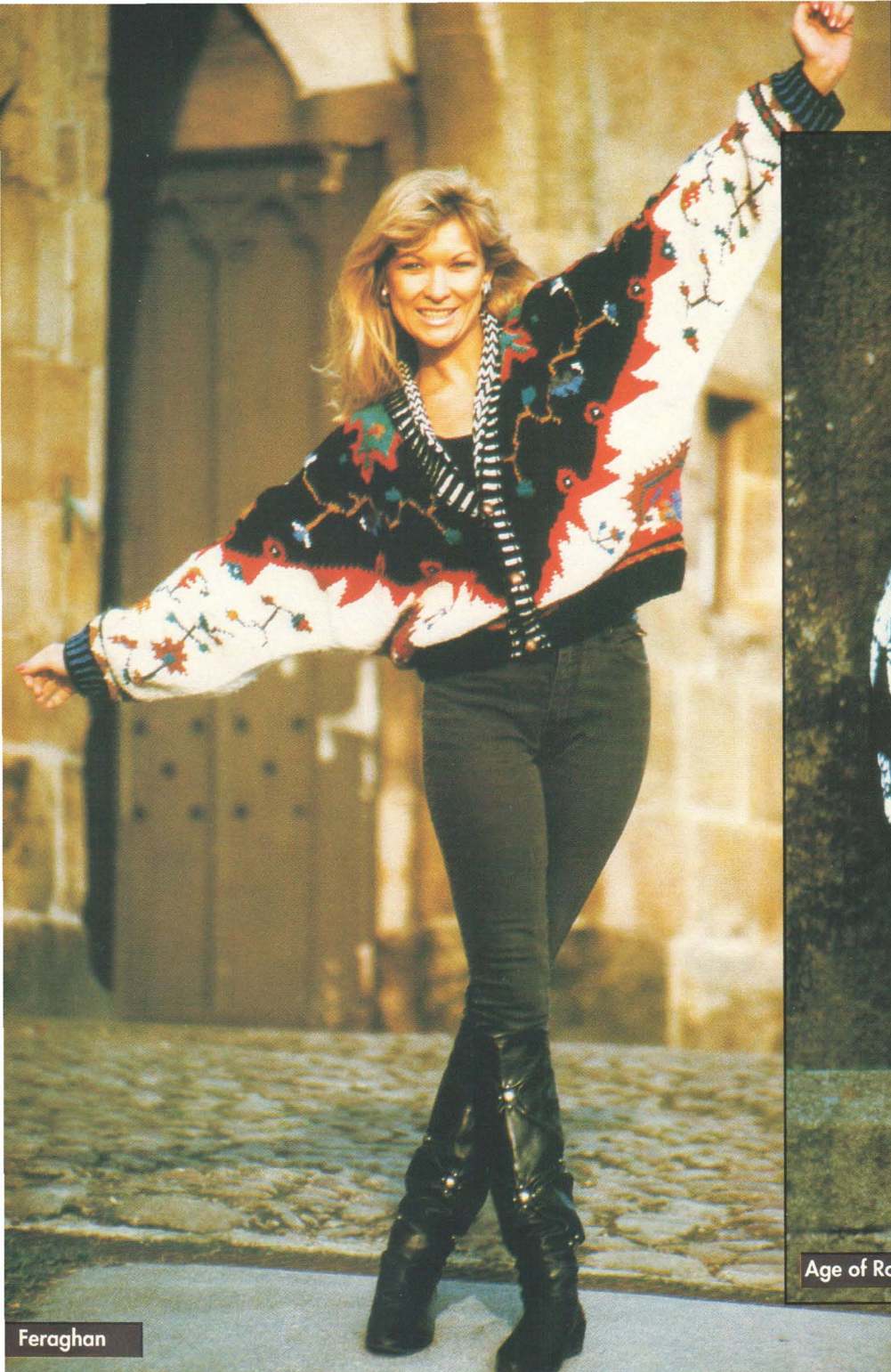
Rep for rem armhole edge.

TO MAKE UP

Join side seams. Work 1 row of double crochet around rem st sections of armholes.

Block out to correct shape. Cover with a damp cloth and allow to dry.





Feraghan



Age of Romance

Fashion on the FARM

Claire King, star of the TV soap *Emmerdale* plays the role of glamorous Kim Tate, wife of wealthy Frank Tate, the owner of Home Farm. The role allows Claire an opportunity of wearing much of her favourite knitwear and also indulging her passion for horse riding for which she holds an amateur jockey licence. During the first two years of her part in the show, her clothes were chosen by the studio, their intention was to create a 'lady of the manor look' but not extreme 'top' fashion. The studio chose quality sweaters from the leading High Street stores, mainly in natural fibres such as angora, wool and

cashmere, to cope with the intense cold of the winter Dales. The colour was guided by several principles, which might apply to anyone being photographed! They must not clash with the furnishings on the set or the other people involved, and they could not 'merge' with the surroundings; so a cream sweater would not be worn when sitting on a cream chair and a green sweater would not be chosen for an outdoor shot. Colour co-ordination as a whole was therefore an important factor. Claire was then given more

freedom to choose her own clothes. She was introduced to designer Ruth Herring, partner of Mark Baker who was an old family friend. This came about when Claire admired one of Mark's sweaters, and persuaded Ruth to knit one for her. This association has led to Ruth designing a number of the knitwear garments which Claire has worn in *Emmerdale*.

Black is Claire's favourite colour, but too much of it on TV would be depressing. Instead, Claire chooses either black with white (her favourite colour scheme) or else she partners colourful sweaters with black jodhpurs. One sweater which she has worn several times on screen, is basic black with an all-over large pattern of bunches of grapes. Another sweater designed by Ruth was inspired by a Persian carpet design.

For some of the evening occasions, Claire provides her own clothes which, of course, have to fit in with the occasion and the part; however, knitwear is still chosen as being suitable. In a

recent scene, when Claire and Frank were having dinner guests, the knitwear chosen was a silky twin set in white, with long, V-neck tunic top and matching long slinky cardigan. In future episodes through the summer, knitwear will still prevail but cotton will probably be the most favoured fibre. One such sweater already chosen from Ruth Herring, is a cotton cherub design. Ruth Herring creates Claire's only designer knitwear, the rest is ready-to-wear, and the two meet up from time to time to discuss garments which will not only suit the part but also reflect Claire's personal lifestyle. This is no Dallas-Dynasty type of wardrobe. *Emmerdale* is practical, smart but always



Claire King
Yorkshire Television

down-to-earth and realistic. Viewers of *Emmerdale*, interested in knitwear will find plenty of ideas and inspiration to give impetus to their own work.

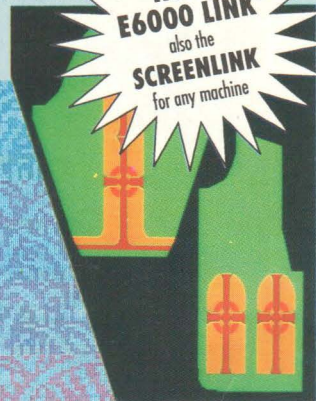
Much of Claire's knitwear has been designed by Ruth Herring, and we are pleased to illustrate two of the most exciting. Both these designs are owned by Claire but are available as hand-knitting kits. 'Feraghan' is a brightly coloured wool jacket in quality 100% Norwegian Lopi, and 'Age of Romance' is an all-over cherub design in 100% cotton. For details of kits send an SAE to Herring, P.O. Box 774, London SW11 1EX.



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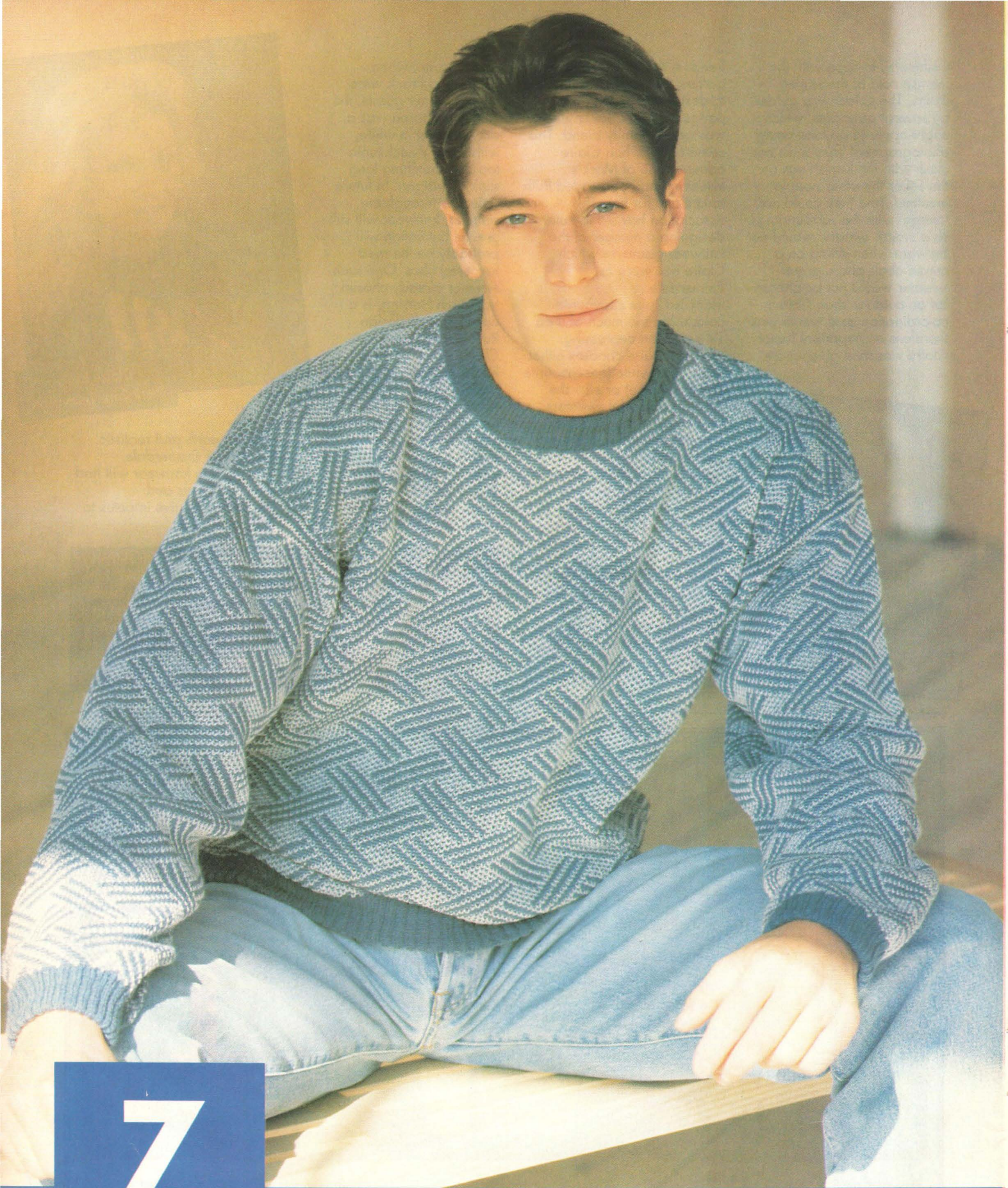
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7

Man's Sweater



MACHINES: These instructions are written for Singer machines. We used a Singer 624

YARN: Yeoman Fifty/Fifty 2 ply

FIBRE CONTENT: 50% Wool, 50% Acrylic

COLOUR: We used Delft (MC) and White (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD

SIZES

To suit chest 96[101:106:111:116:121]cm.

Finished measurement 110[114:120:124:129:134]cm.

Length 66[66:66:67:67:67]cm.

Sleeve seam 53cm.

Figures in square brackets [] refer to larger sizes; where there

BLUE DENIM

is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Fifty/Fifty 2 ply.
1 x 350g cone in MC.
1 x 350g cone in C.

GARMENT WEIGHTS

403g for size 111cm.

MAIN TENSION

After blocking and steaming, 26 sts and 40 rows to 10cm measured over patt (tension dials approx 3.5/3.5, bed space 4).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

All st counts refer to BB only. Inc, dec, cast on or off corresponding FB sts as required.
Both back and front necklines are shaped using the cut and sew method.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Program in patt chart.
(Lightscanning machines: Mark patt sheet for rolling rep.)
Attach second yarn guide and set cursors.
Back bed carriage: V-key + Jac key both NRL (needle return lever) up.
Front bed carriage: V-key + Jac key. Bed space 4.

BACK AND FRONT ALIKE

Push 144[148:156:162:168:

174] Ns on BB and corresponding Ns on FB to WP. Arrange Ns for 2x2 rib as shown in Diagram 1. Bed space 3. Using MC, work a circular cast on.

Set RC at 000. Using T2/T2, K50 rows.

Bring intermediate Ns on both beds to WP. K2 circular rows.

Set RC at 000. Set machine for patt. Using T3.5/3.5, work in patt.

K 144[144:144:144:152:152] rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 8 sts at beg of next 2 rows. 128[132:140:146:152:158] sts.

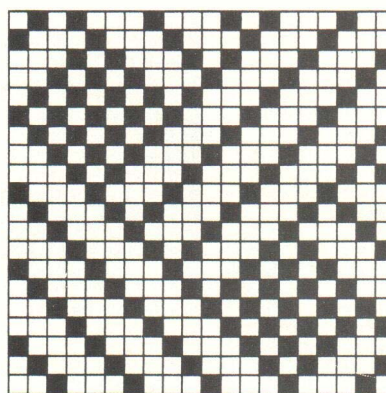
K until RC shows 100[100:100:104:104:104]. Mark centre st. Transfer st to BB.

Using MC and T12, K1 row. Cast off using latch tool method.

SLEEVES

Push 78[78:78:82:82:82] Ns on BB and corresponding Ns on FB

PATTERN CHART



20 sts x 20 rows

to WP. Arrange Ns for 2x2 rib as shown in Diagram 1. Bed space 3. Using MC, work a circular cast on.

Set RC at 000. Using T2/T2, K40 rows.

Bring intermediate Ns on both beds to WP. K2 circular rows.

Set RC at 000. Set machine for patt. Using T3.5/T3.5, work in patt.

Shape sides by inc 1 st at each end, K6 rows, 10[10:10:12:12:12] times.

Inc 1 st at each end, K8 rows, 16[16:16:14:14:14] times. 130[130:130:134:134:134] sts. K until RC shows 196.

Switch off box. Disconnect second yarn guide. Set back carriage to C and front bed carriage to V.

Using C, K2 rows. Using MC, K4 rows. Rep these last 6 rows, twice more. Transfer sts to BB. Using MC and T12, K1 row. Cast off using latch tool method.

NECKBAND

Push 136 Ns on BB and corresponding Ns on FB to WP. Arrange Ns for 2x2 rib as shown in Diagram 1. Using MC, work a circular cast on.

Set RC at 000. Using T2/T2, K10 rows.

Using T1.5/T1.5, K20 rows. Using T2/T2, K10 rows. Using T6.5/T6.5, K1 row. Transfer sts to BB. Using MC and T12, K1 row. Cast off using latch tool method.

TO MAKE UP

Block pieces out to correct measurements and steam.

Mark front and back necklines as shown in Diagram 2. Stitch along lines and cut away excess. Join shoulder seams.

Join neckband seam. Pin cast off edge of neckband to right side of garment. Backstitch in place. Fold neckband in half to inside enclosing raw neck edge. Catch in place.

Sew in sleeves.

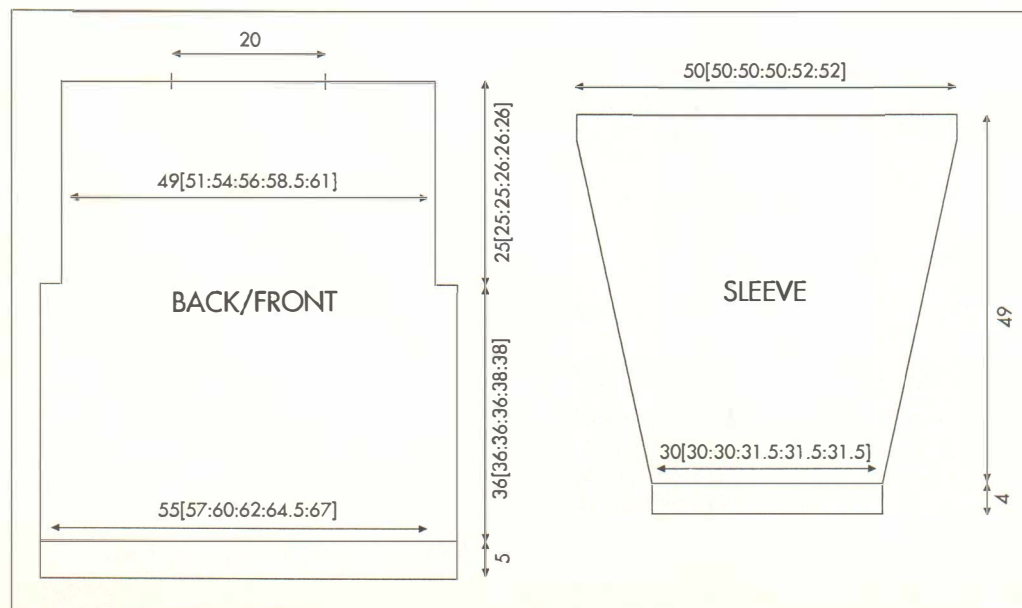
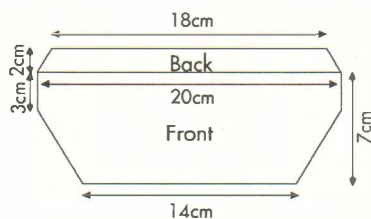
Join side and sleeve seams.

Fold welt in half to inside and slip stitch in place. Rep for cuffs.

DIAGRAM 1



DIAGRAM 2



l e t t e r s

Dear Editor

What a lovely surprise! As a complete beginner in machine knitting I attended my first exhibition at Esher and entered your competition for £100 cash and to my absolute astonishment a cheque arrived a few days later - I had WON! I am attending evening classes at my local Adult Education Centre and enjoying my new hobby, albeit somewhat confused at times.

A very good friend did get me started and lent me loads of back issues of *Machine Knitting News* which I read with great interest and decided to buy a second-hand machine (Brother 881). She recommended that we attend the exhibition as I would get lots of wool, patterns etc to get me started. She did not foresee the money I would win to help me along the way, but being a true friend was absolutely delighted for me and not at all envious (at least she did not show it).

Are you an experienced machine knitter or an absolute beginner? Do you have a funny story to tell us or a tale of woe? If your anecdote raises a smile or helps out another machine knitter, we'll pay you £5!

I have decided to put my winnings towards a ribbing attachment to bring even greater scope to my knitting when I get a bit more proficient at it.

Again many thanks for the cheque and my ribber will always be a reminder of the Esher show.

**Mrs Sheila Pearce
Reading**

Dear Editor

Would you please thank your readers for the fantastic response to my 'Just one Sweater' letter (December issue) for our 'adopted' Albanian orphanage for mentally handicapped children.

At the moment we have about 40 garments with several promises of more. Where the knitter gave an address I've been able to send thanks and a newsletter of where their efforts are going.

This is an on-going project, with another lorry planned for October.

Many ladies have asked if there are any special needs and the call we are getting at the moment is for below the waist items — socks, leggings, leg warmers. So it's been my pleasure and privilege to tell them.

Again thank you ladies. I knew knitters had big hearts! I didn't realise how big. What more can I say. Thank you. Thank you.

**Moyra Hicks
104 Glenfall, Yate
Bristol BS17 4NA**

Dear Editor

I wonder if readers of this magazine would like to help children in hospital and orphanages in Romania?

The Ashford International Aid groups spearheaded by Mrs Jill Shotbolt are desperately in need of hats and mittens to fit from babies to young adults.

All items donated are taken personally to the hospitals and orphanages.

Could readers spare a little time and wool to help this cause?

All items sent to me will be acknowledged.

**Mrs Sheila Hooker
Mayfield
Church lane
Near Romney
Kent TN28 8ES**

Dear Editor

My mother and I, both avid (though not all that good) machine knitters, with three Brothers between us, will be visiting New Zealand on holiday in October. We would dearly love to visit individuals or clubs there, to make up for missing two club meetings

while we are away!

We have not planned a definite itinerary, but will be hiring a car and touring both North and South Islands. It would be lovely if someone in New Zealand could contact us to arrange a meeting.

**Miss Ann Everett
33 Scotland Bridge Road
New Haw
Addlestone
Surrey KT15 3HE**

Dear Editor

I would just like to thank you for the cheque for £100 which arrived in the post recently. I could not believe that out of all those people who entered the draw that I was the one to win at G-Mex. I have never won anything like that in my life. It won't be hard to spend as I have two small boys aged 22 months and three years they will no doubt spend it for me. I would just like to thank you very much for bringing your knitting and sewing exhibition to Manchester for the second year, please keep coming here. I enjoy my little corner of paradise every February. Thank you very much once again.

**Christine Denny
Middleton
Manchester**

Dear Editor

I have over the years collected many pattern books, and my workshop has begun to take on an 'oval shape' so if any readers would like to get in touch with me I'll gladly let them have my books for postage price only.

These include *World of Knitting*, *Knitknit*, *Stitch in Time* etc.

**Gloria Fielden
Sale
Cheshire**

Dear Editor

Being a frugal person I hate to waste anything. As a result my cupboards tend to fill to overflowing with cones containing small amounts of wool. My solution has been to turn them into Afghan squares which I sew together into blankets.

Each one is made up of memories; the various colours reminding me of presents made

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and given with love over many years. Making them is a heartwarming task. The blankets are sent to a Third World country where they are given to mothers who would otherwise have nothing but sacking to cover their little ones. It's not much but I am glad to be able to do something.

If there are likeminded readers of this magazine I would gladly forward details.

Marion Caragounis
20 Willow Lane
Amersham
Bucks HP7 9DW

Dear Editor

I have been receiving *Machine Knitting News* now since 1985 and have thoroughly enjoyed each and every magazine – thank you all at MKN and keep up the good work.

From time to time I have thought of hints and tips but before I could get pen to paper low and behold in the next magazine someone has beaten me to it!

Not this time though. It was through MKN that I first saw the 1st G-Mex Exhibition advertised and as I belong to a Machine Knitting Club we quickly and eagerly organised a trip for members and friends. I'm telling you this because at this exhibition some members made some new friends and over the last year we've kept in touch, visited one another and met again at the 2nd G-Mex Exhibition. I started to put pen to paper but soon found that my thoughts were coming out in verse. I wondered if you would dedicate this rhyme for me to George and Lynda Collinge and their 'happy band of ladies' of GCOL at Stalybridge.

Imagine the scene (before reading the rhyme) a coach load of machine knitters (it's not difficult is it?) both women and men – beginners and experienced – being met in a car park not far from the shop. Thanks again for a great magazine and to those at GCOL for making our night out one to remember!

Ann Molyneux
Chesterfield

Hi ya Sweetheart – Watch ya kid,
How ya goin' flower?
Come on in – How've ya been?
Come and have an hour!

Kettles boiled – tea's a mashin',

Coffee's comin' up as well.
Now help yourself – Take off your coat,
Any news to tell?
Have you met our George and Marj?
Sorry Brenda's out at dinner,
She'll be back soon – then she will show
How you can be a winner!

Knit or sew we've got t'machines,
Yarns and patterns galore.
Go on upstairs and browse around
Up there you'll find lots more.

Now Marj is on the knitting machine
Passing on her knowledge.
Hints and tips on pleated skirts,
Who needs to go to college.

Now that sweater's a lovely colour Marj.
Have you really knitted this?
You say the yarn's on offer,
I'll take 4 cones – a bargain not to miss!

Brenda's back her lunch break done
Her raffle will soon reveal whose won.
A cone of yarn, a bottle of wine,
Winning numbers ...36...79.

Both the prizes have been claimed
But there's no long faces here.
George and Lynda see to that
"Another tea or coffee dear?"

Nylon cords and needles,
Paints, buttons, punchcards too.
Cast on combs, wax discs and things
Are all on show for you.

Please can I have this pattern?
Have you really knitted that?
Any Denys Brunton George,
So Gill can knit this hat?

Now Lynda is in action.
Showing how to knit a collar
Using lace or tuck or stocking stitch.

You've made it look so easy –
why does it cause me bother?

Back downstairs to gather those mags
And have a last look around.
Put our yarn in black plastic bags
Soon we'll be homeward bound.

The coach is here – our time is out.
Haven't we had a ball.
This little rhyme only goes to show
That GCOL really has it all.

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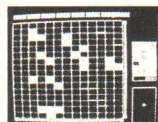
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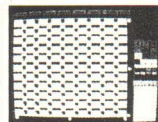
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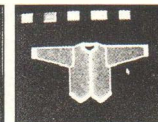
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8

Feminin

White Camisole Top



MACHINES: These instructions are written for standard gauge machines with ribber

YARN: Bonnie's 3/14s Cotton (2 ply) used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used White (MY)

STOCKISTS: Available from your local Bonnie's Wools stockist or see loose insert for special order form

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 92[96:101:106:110]cm.

Side seam 36.5[37:37.5:38:38.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's 3/14s Cotton (2 ply).

GARMENT WEIGHS
171g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

34 sts and 48 rows to 10cm measured over st st (tension dial approx 5).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Yarn is used double throughout. Knit side is used as right side. Measurements given are those

of finished garment and should not be used to measure work on the machine.

LACE PANELS

Transfer sts from Ns 41, 42 and 43 at left and right of centre '0' from MB to RB. Transfer sts from Ns 53, 54 and 55 at left and right of centre '0' from MB to RB. Return empty MB Ns to NWP. The lace patt is worked manually as shown in Diagram 1 over Ns 44-52 at left and right of centre '0'.

BACK

* With RB in position, set

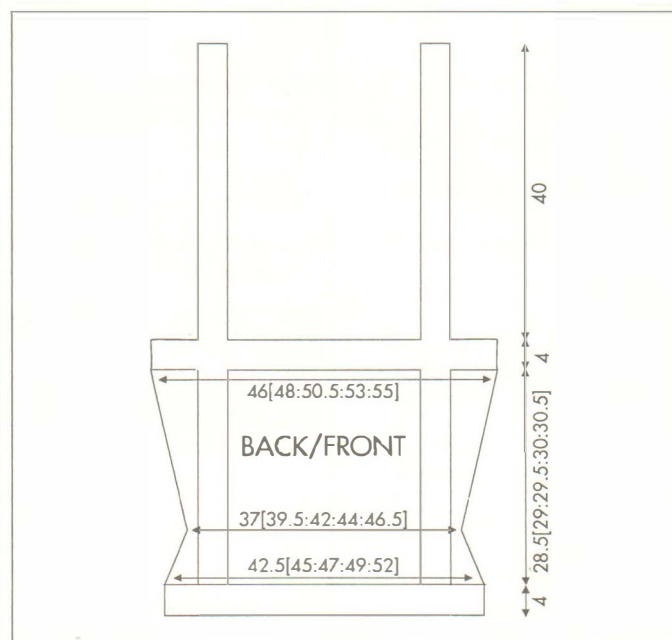
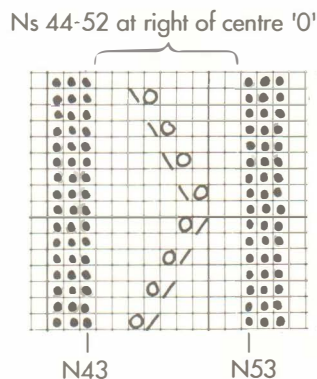
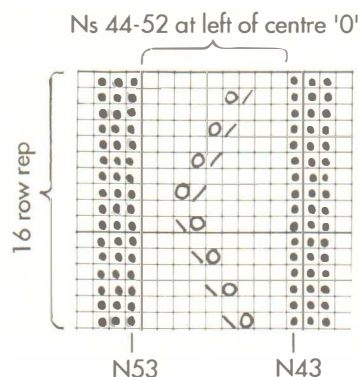


DIAGRAM 1 — MANUAL LACE PATTERN



KEY

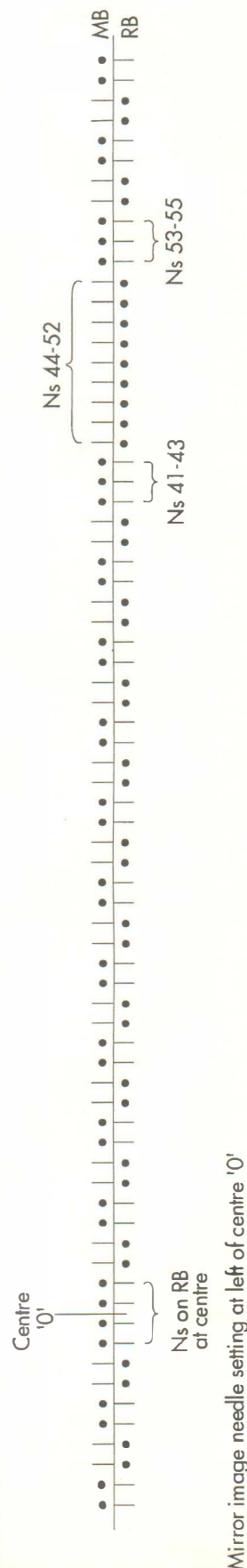
1 square = 1 st and 1 row.

○/ = Transfer st on to adjacent N at right. Leave empty N in WP.

○\ = Transfer st on to adjacent N at left. Leave empty N in WP.

• = St on RB.

DIAGRAM 2



e feel



machine for 2x2 rib. Push 72[76:80:84:88] Ns at left and right of centre 'O' on MB to WP. 144[152:160:168:176] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K16 rows. Transfer sts to MB. Leave RB in WP. Arrange sts for lace panels as given in note. Set RC at 000. Using MT/MT, work in manual lace patt as shown in Diagram 1. Dec 1 st at each end of every foll 5th row, 9 times in all. 126[134:142:150:158] sts.

K until RC shows 55. Inc 1 st at each end of next and every foll 5th row, 15 times in all. 156[164:172:180:188] sts. K until RC shows 125. Arrange sts for 2x2 rib as shown in Diagram 2. Using MT-2/MT-2 and keeping manual lace panels correct, K until RC shows 154[156:158:160:162] *. Transfer sts to MB. Cast off neatly.

FRONT

Work as given for back from * to *. Transfer sts to MB. Cast off 23[27:31:35:39] sts at right edge. Return Ns to NWP. Set carriage to hold. Leaving 15

sts at right in WP, push rem Ns at left to HP. Using WY, K a few rows over the 15 sts and release from machine. Return the next 80 Ns at right to WP. Cast off these sts. Return the next 15 Ns to WP. Using WY, K a few rows and release from machine. Cast off the rem 23[27:31:35:39] sts.

STRAP (KNIT TWO)

Push 15 Ns on MB to WP. With wrong side facing, pick up 15 sts held on WY at top edge of front and hang on to Ns. Remove WY. Bring RB into WP.

Arrange sts for lace panel keeping original setting correct. Reset RC at 154[156:158:160:162]. Using MT/MT, work in manual lace patt until RC shows 310[316:320:326:330]. Transfer sts to MB. Cast off neatly. Rep over rem 15 sts at top edge of front.

TO MAKE UP

Wash and dry pieces. With wrong side facing, block out to correct measurements and press. Join side seams. Allow edges of straps to curl inwards and attach to top edge of back adjusting length as required.



9

Pink Camisole Top



MACHINES: These instructions are written for standard gauge punchcard machines with lace facility but without ribber

YARN: Bonnie's 3/14s Cotton (2 ply) used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used Pink (MY)

STOCKISTS: Available from your local Bonnie's Wools stockist or see loose insert for special order form

SIZES

To suit bust 86[91:96:101:

106]cm. Finished measurement 92[96:101:106:110]cm.

Length 55.5[56:56.5:57.5:58]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's 3/14s Cotton (2 ply).

1 x 340g cone in MY.
3 metres of 7mm wide ribbon.
4 buttons.

GARMENT WEIGHS

209g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.
34 sts and 48 rows to 10cm measured over st st and manual lace patt (tension dial approx 5).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Yarn is used double throughout.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card 1 before starting to knit.

The lace card given is specifically for Brother machines. If you have different make or model, the card must be adapted accordingly.

LACE AND MAIN CARRIAGE SEQUENCE FOR PUNCHCARD ONE

Lace carriage, K2 rows (picot edge).

Lace carriage, 12 rows.

Main carriage, 2 rows.

Lace carriage, 12 rows.

Main carriage, 2 rows.

Lace carriage, 10 rows.

Main carriage, 2 rows.

Lace carriage, 8 rows.

Main carriage, 2 rows.

Lace carriage, 6 rows.

Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 2 rows.

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Lace carriage, 4 rows.

Main carriage, 2 rows.

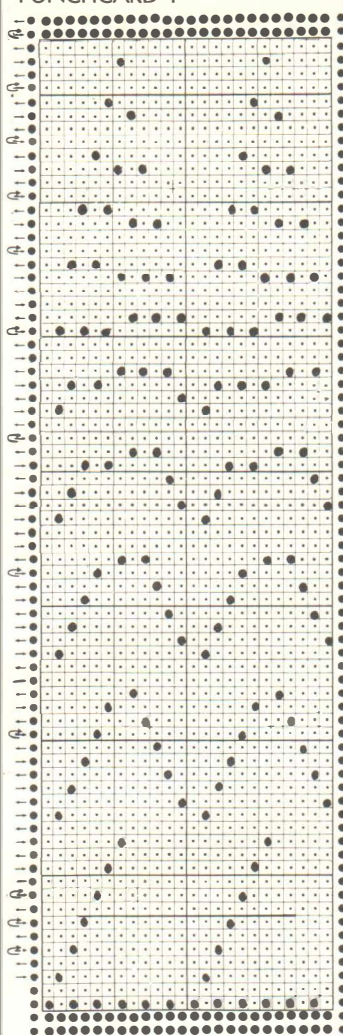
Lace carriage, 4 rows.

Main carriage, 2 rows.

MANUAL LACE POSITION

* Transfer sts from N 44[45:46:47:48] and N 16[17:18:19:20] at left of centre '0' on to adjacent N at left. Transfer sts from N 16[17:18:19:20] and N 44[45:46:47:48] at right of centre '0' on to adjacent N at right. Leave empty Ns in WP. K4 rows *.
Rep from * to * throughout.

PUNCHCARD 1



WAIST EYELETS

BACK

Transfer sts from Ns 11, 31, 51 and 73 at right of centre '0' on to adjacent Ns at right.

Transfer sts from Ns 15, 35 and 55 at right of centre '0' on to adjacent Ns at left.

Transfer sts from Ns 11, 31, 51 and 73 at left of centre '0' on to adjacent Ns at left.

Transfer sts from Ns 15, 35 and 55 at left of centre '0' on to adjacent Ns at right.

Leave all empty Ns in WP.

FRONT

Work eyelets over appropriate half of needlebed.

BACK

Push 78[82:86:90:94] Ns at left and right of centre '0' to WP. 156[164:172:180:188] Ns.

** Using WY, cast on and K a few rows ending CAR. Set RC at 000. Using MY and MT+1, K4 rows. Insert punchcard 1 and attach lace carriage. K2 rows (picot edge).

Using main carriage, K until RC shows 9. Pick up loops from first row worked in MY and hang on to corresponding Ns to form hem. K1 row. CAR.

Set RC at 000. Using MT, work the rem 22 rows of lace patt.

Cont in st st. K2 rows. RC shows 24 **.

Dec 1 st at each end of next and every foll 3rd row, 18 times in all. 120[128:136:144:152] sts.

K until RC shows 77.

Work waist eyelets as given in note. K until RC shows 80.

Work in manual lace patt by transferring sts as given in note.

Keep patt correct to end. Inc 1 st at each end of next and every foll 4th row, 18 times in all.

156[164:172:180:188] sts.

K until RC shows 162[162:162:164:164].

SHAPE ARMHOLES

Cast off 8[8:9:10:10] sts at beg of next 2 rows.

Dec 1 st at each end of every row, 8[9:10:11:12] times.

124[130:134:138:144] sts.

Dec 1 st at each end of next and every foll alt row, 14[16:17:18:20] times in all.

96[98:100:102:104] sts.

K until RC shows 210[212:214:218:222]. CAR.

SHAPE NECK

Using a separate length of MY, cast off the centre 40 sts.

Using nylon cord, K 28[29:30:31:32] sts at left by hand taking Ns down into NWP.

Cont on rem 28[29:30:31:32] sts at right for first side.

K1 row. Cast off 6 sts at beg of next row.

Dec 1 st at neck edge on every row, 6 times.

Dec 1 st at neck edge on next and every foll alt row, 8[9:10:11:12] times in all.

8 sts. K until RC shows 268[270:272:276:280]. Cast off.

Unravel nylon cord over sts at left. Reset RC at 210[212:214:218:222].

Complete to correspond with first side, reversing shapings.

RIGHT FRONT

Push 78[82:86:90:94] Ns at right of centre '0' to WP.

Work as given for back from ** to **. RC shows 24.

Dec 1 st at right edge on next and every foll 3rd row, 18 times in all.

60[64:68:72:76] sts. K until RC shows 77.

Work waist eyelets as given in note. K until RC shows 80.

Work in manual lace patt by transferring sts as given in note.

Keep patt correct to end. Inc 1 st at right edge on next and every foll 4th row, 18 times in all.

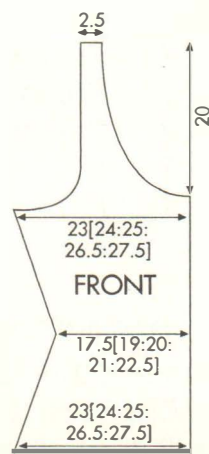
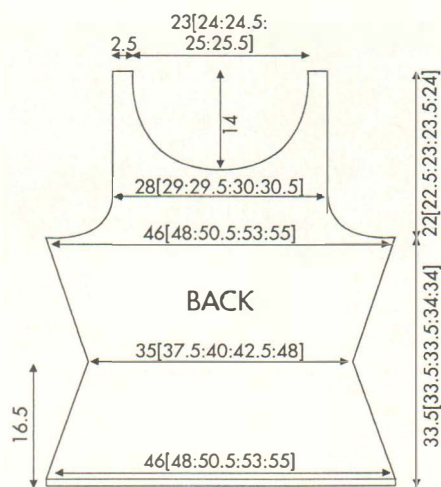
78[82:86:90:94] sts. K until RC shows 162[162:162:164:164]. CAR.

SHAPE ARMHOLE

Cast off 8[8:9:10:10] sts at beg of next row. K1 row.

Dec 1 st at right edge on every row, 8[9:10:11:12] times.

Dec 1 st at right edge on every



Feminine feel

full alt row, 14[16:17:18:20] times. *At the same time*, when RC shows 173[175:177:181:185]. CAL

SHAPE NECK

Cast off 10 sts at beg of next row. K1 row.

Cast off 5 sts at beg of next and every foll alt row, 3 times in all.

Dec 1 st at neck edge on every row, 5 times.

Dec 1 st at neck edge on every foll alt row, 10[11:12:13:14] times. 8 sts.

K until RC shows 268[270:272:276:280]. Cast off.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

BACK NECKBAND

Push 120[122:126:132:136] Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT, K4 rows.

*** Transfer every alt st on to the adjacent N, leave empty Ns in WP or use the first row of punchcard 1 and lace carriage to transfer alt sts if preferred ***. K4 rows. Pick up loops from first

row worked in MY and hang on to corresponding Ns to form hem.

K2 rows.

Work as given from ** to ** once more. K1 row.

Using MT+1, K1 row.

Using MT+2, K2 rows.

Using WY, K a few rows and release from machine. Leave Ns in WP. With right side facing, hang back neck edge evenly on to Ns.

With wrong side facing, hang neckband on to Ns.

Cast off loosely.

FRONT NECKBAND (KNIT TWO)

Push 75[76:77:80:83] Ns to WP. Work as given for back neckband attaching to front neck edge.

ARMHOLE BAND (KNIT TWO)

Join shoulder seams.

Push 148[156:166:174:182]

Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using MY and MT, K4 rows. Work as given for back neckband from *** to ***.

K4 rows.

Pick up loops from first row worked in MY and hang on to corresponding Ns to make hem.

With wrong side facing, hang one armhole edge evenly on to Ns. Cast off loosely.

Rep for rem armhole edge.

BUTTON BAND

**** Push 108[110:111:112:114] Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT, K4 rows.

Work as given for back neckband from *** to ***.

K4 rows. Pick up loops from first row worked in MY and hang on to corresponding Ns ****.

With wrong side facing, hang left front edge evenly on to Ns. Cast off loosely.

BUTTONHOLE BAND

Work as given for button band from **** to ****.

With wrong side facing, hang right front edge on to Ns. Remove front edge from the 4th N in from top edge and from the N directly opposite the waist eyelets. These form the buttonholes.

Make two more buttonholes evenly between waist and top in this way.

Cast off loosely.

TO MAKE UP

Join side seams.

Finish ends of bands.

Wash and dry garment. Block out to correct size and shape and press.

Sew on buttons.

Thread a length of ribbon through eyelets at neckband and at waist.

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ACCESS

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10

Lilac Camisole Top



MACHINES: These instructions are written for standard gauge punchcard machines with lace facility but without ribber

YARN: Bonnie's 3/14s Cotton (2 ply) used double throughout

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used Lilac (MY)

STOCKISTS: Available from your local Bonnie's Wools stockist or see loose insert for special order form

SIZES

To suit bust 86[91;96:101:106]cm.

Finished measurement 92[96:101:106:110]cm.

Length 55.5[56:56.6:57.5:58]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's 3/14s Cotton (2 ply).

1 x 340g cone in MY.
3 metres of 7mm wide ribbon.
4 buttons.

GARMENT WEIGHS

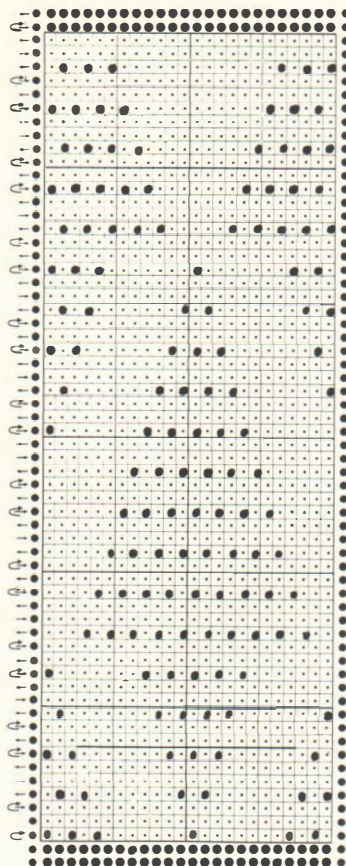
211g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

34 sts and 48 rows to 10cm measured over lace patt (tension dial approx 5). Tension must be matched exactly before starting garment.

PUNCHCARD 2



ABBREVIATIONS
See page 113.

NOTE

Yarn is used double throughout. Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch card 1 as given for Pink Camisole Top on page 35 and punch card 2 before starting to knit. The lace card given is specifically for Brother machines. If you have a different make or model, the card must be adapted accordingly.

LACE AND MAIN CARRIAGE SEQUENCE FOR PUNCHCARDS PUNCHCARD ONE

Foll instructions given for Pink Camisole Top, Pattern 9, on page 35.

PUNCHCARD TWO

Lace carriage, K2 rows.
Main carriage, K2 rows.
Lace carriage, K4 rows.
Main carriage, K2 rows.
Rep this sequence throughout.

WAIST EYELETS

BACK

Transfer sts from Ns 11, 31, 51 and 73 at right of centre '0' on to adjacent Ns at right.
Transfer sts from Ns 15, 35 and

55 at right of centre '0' on to adjacent Ns at left.
Transfer sts from Ns 11, 31, 51 and 73 at left of centre '0' on to adjacent Ns at left.
Transfer sts from Ns 15, 35 and 55 at left of centre '0' on to adjacent Ns at right.
Leave all empty Ns in WP.

FRONTS

Work eyelets over appropriate half of needlebed.

BACK

Push 78[82:86:90:94] Ns at left and right of centre '0' to WP. 156[164:172:180:188] Ns.

* Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MY and MT+1, K4 rows.

Insert punchcard 1 and attach lace carriage. K2 rows (picot edge).

Using main carriage, K until RC shows 9.

Pick up loops from first row worked in MY and hang on to corresponding Ns to form hem. K1 row. CAR.

Set RC at 000.

Using MT, work the rem 22 rows of lace patt.

Cont in st st. K2 rows. RC shows 24 *.

Dec 1 st at each end of next and every foll 3rd row, 18 times in all. 120[128:136:144:152] sts.

K until RC shows 77.

Work waist eyelets as given in note.

K until RC shows 80.

Insert punchcard 2 and lock on first row.

Attach lace carriage and cont in lace patt.

Inc 1 st at each end of next and every foll 4th row, 18 times in all. 156[164:172:180:188] sts.

K until RC shows 162[162:162:164:164].

SHAPE ARMHOLES

Cast off 8[8:9:10:10] sts at beg of next 2 rows.

Dec 1 st at each end of every row, 8[9:10:11:12] times. 124[130:134:138:144] sts.

Dec 1 st at each end of next and every foll alt row, 14[16:17:18:20] times in all. 96[98:100:102:104] sts.

K until RC shows 210[212:214:218:222]. CAR.

SHAPE NECK

Make a note of row on punchcard. Using a separate length of MY, cast off the centre 40 sts. Using nylon cord, K 28[29:30:31:32] sts at left by hand taking Ns down into NWP.

Cont on rem 28[29:30:31:32] sts at right for first side.

K1 row.

Cast off 6 sts at beg of next row. Dec 1 st at neck edge on every row, 6 times.

Dec 1 st at neck edge on next and every foll alt row, 8[9:10:11:12] times in all. 8 sts. Cont in st st.

K until RC shows 268[270:272:276:280]. Cast off.

Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 210[212:214:218:222]. Complete to correspond with first side, reversing shapings.

RIGHT FRONT

Push 78[82:86:90:94] Ns at right of centre '0' to WP. Work as given for back from * to *. RC shows 24.

Dec 1 st at right edge on next and every foll 3rd row, 18 times in all. 60[64:68:72:76] sts. K until RC shows 77.

Work waist eyelets as given in note. K until RC shows 80.

Insert punchcard 2 and lock on first row. Attach lace carriage and cont in lace patt. Inc 1 st at right edge on next and every foll 4th row, 18 times in all. 78[82:86:90:94] sts.

K until RC shows 162[162:162:164:164]. CAR.

SHAPE ARMHOLE

Cast off 8[8:9:10:10] sts at beg of next row. K1 row.

Dec 1 st at right edge on every row, 8[9:10:11:12] times.

Dec 1 st at right edge on every foll alt row, 14[16:17:18:20] times. At the same time, when RC shows 173[175:177:181:185]. CAL.

SHAPE NECK

Cast off 10 sts at beg of next row. K1 row.

Cast off 5 sts at beg of next and every foll alt row, 3 times in all.

Dec 1 st at neck edge on every row, 5 times.

Dec 1 st at neck edge on every foll alt row, 10[11:12:13:14] times. 8 sts. Cont in st st.

K until RC shows 268[270:272:276:280].

Cast off.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

TO COMPLETE AND MAKE UP

Work back and front neckbands, button and buttonhole bands and make up, foll instructions given for Pink Camisole Top, Pattern 9 on page 36. The measurement diagrams given for the Pink Camisole Top also apply to this pattern.

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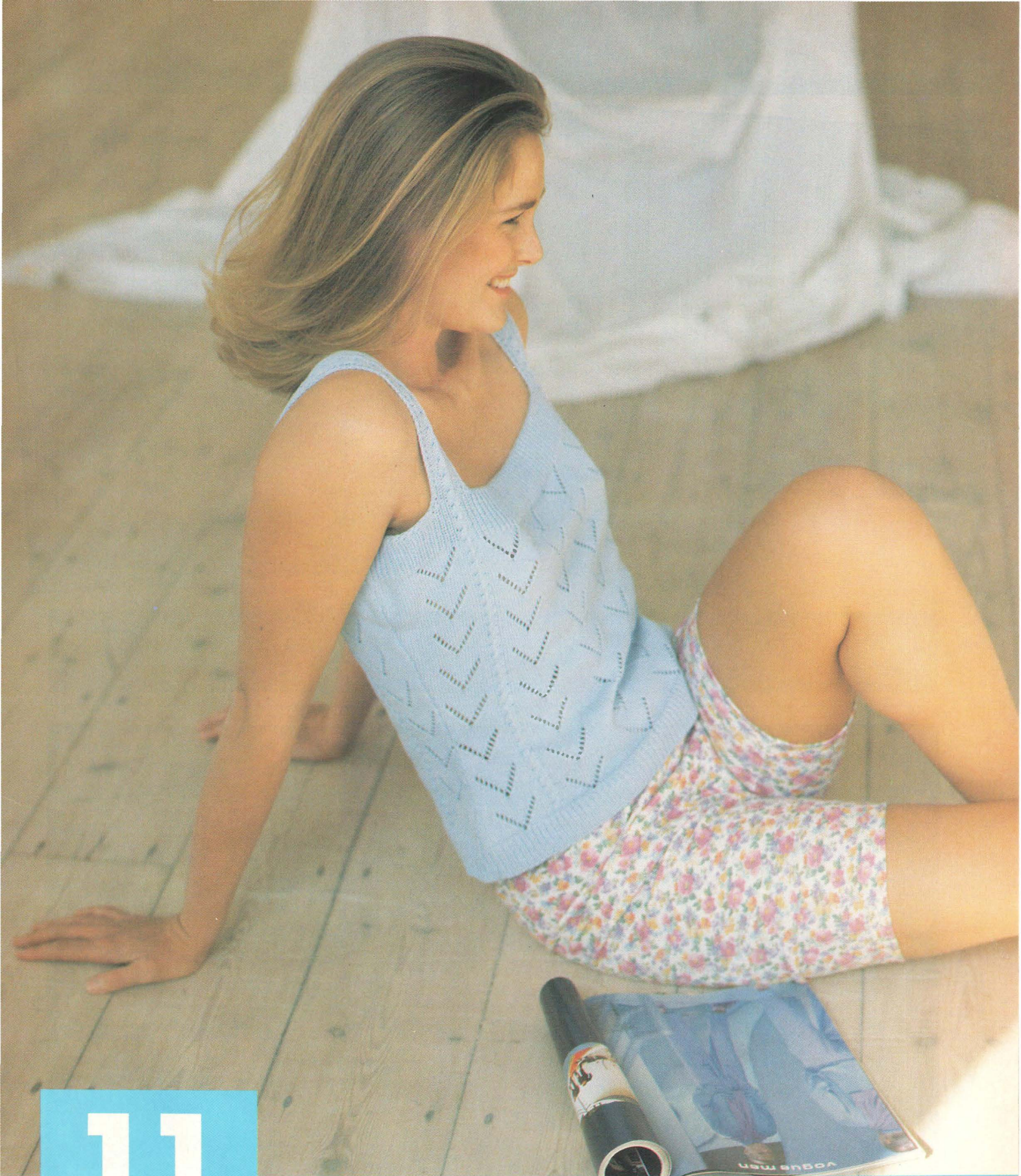
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Feminine feel



11

Blue Camisole
Top



MACHINES: These instructions are written for standard gauge punchcard machines with lace facility and ribber

YARN: Bonnie's 3/14s Cotton (2 ply) used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used Pale Blue (MY)

STOCKISTS: Available from your local Bonnie's Wools stockist or see loose insert for special order form

SIZES

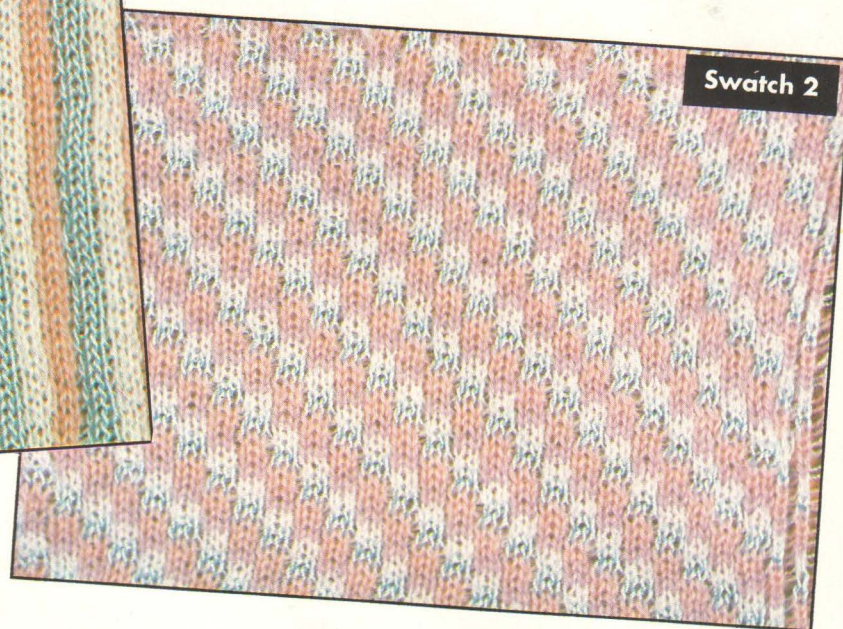
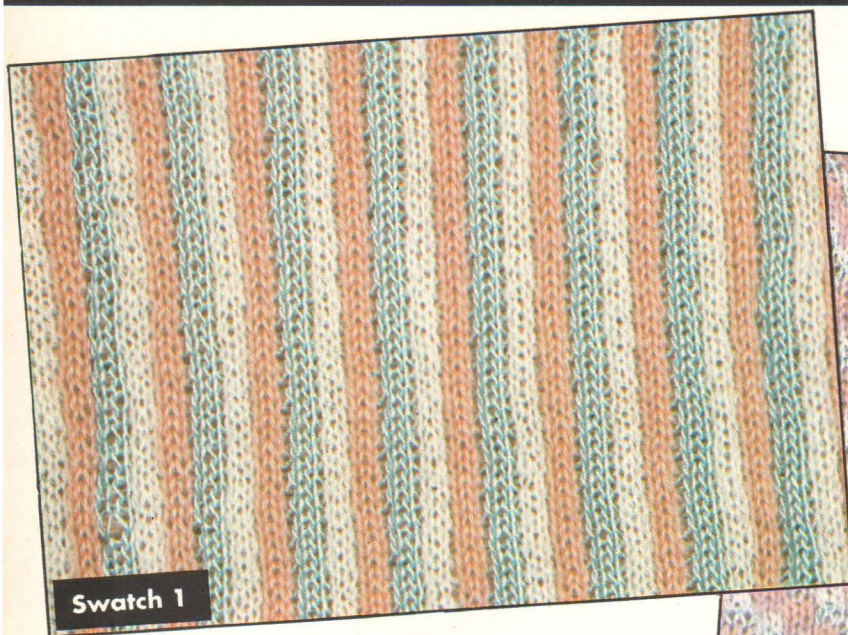
To suit bust 86[91:96:101:106]cm.

Finished measurement 92[96:101:106:110]cm.

Side seam 36.5[37:37.5:38:38.5]cm

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

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*Laraine explains how to use more than two colours
in a row using slip stitch*

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This month we are going to dabble with three colours in a row, something we are usually told we cannot do on a knitting machine. However, by using slip stitch, a carefully designed pattern and a particular combination of colours, we can knit fabric with three colours in a row on our Silver Reed electronics.

SWATCH 1

Draw the special pattern on to a blank design sheet, insert it into the Pattern Controller and set it to start on row 1. Inspection light on. Set pattern width indicators to 0 and 24. Buttons 1 left and 2 left.

NOTE: Because I have drawn this design over 24 needles, punchcard owners can also use this design, but must repeat the six rows of pattern throughout the punchcard.

NOTE: Having the left light lit on button 1 means that the blank rectangles will slip and the filled rectangles will knit. Needle 1 cam at centre 0 and point cams at edge of knitting

YARNS: I have used a selection of 2 ply yarns for my knitting this month. In Swatch 1, the white is a bouclé, the blue a rayon and the pink a brushed 2 ply. In Swatch 2, I have used the same yarns plus lilac brushed 2 ply. If, like me, you are using a standard gauge Silver Reed, you could also use 4 ply if you prefer. If you are using one of the other gauges of Silver Reed electronic, follow the same instructions but use an appropriate thickness of yarn.

Using white, cast on and knit a few rows, ending with the carriage at the right. Set carriage for slip stitch.

NOTE: You will find that three colour slip stitch needs a slightly looser tension than you might imagine. For instance, I knitted plain white 2 ply on

tension 3 on my machine, but went up to 4• for the slip stitch. Inspection light off.

* Knit 2 rows pink.

Knit 2 rows blue.

Knit 2 rows white *

Repeat from * to * throughout.

TIP: to keep the edges of the knitting neat, push the end needles to D position on every row. You need not worry about this when knitting a swatch, but it will be worth the extra effort if you are knitting a garment. While you are knitting Swatch 1, notice what is happening. Four stitches slip and 2 knit, all across the row. And, because it is always the same 2 stitches which knit in pink, the same 2 stitches in white and the same 2 stitches in blue, the end result is stripes in each colour.

You will also notice that your knitting grows quite slowly. This is because for every six rows you work, you are actually only producing two rows of knitting. I do not suppose too many of you remember the days when knitting machines could not knit Fair Isle automatically? We had to use this slip stitch method to knit two colour Fair Isle, so every four rows we knitted only produced two rows of knitting. In fact, if you think about it, automatic Fair Isle is simply your machine knitting slip stitch with two colours at the same time. Roll on the day

when our machines can knit slip stitch with three colours at the same time!

However, until that day arrives, let us continue with our three colours in a row using ordinary slip stitch.

SWATCH 2

Now we are going to introduce a fourth colour to see what happens to our stripes when the colour sequence does not match the pattern you have drawn on the design sheet. Insert the same design sheet into the Pattern Controller and set it to start on row 1. Inspection light on.

Set pattern width indicators to 0 and 24. * Buttons 1 left and 2 left.

Needle 1 cam at centre 0 and point cams at edge of knitting. Using white, cast on and knit a few rows, ending with carriage at right.

Inspection light off.

Set carriage for slip stitch.

* Knit 2 rows white.

Knit 2 rows blue.

Knit 2 rows pink.

Knit 2 rows lilac *

Repeat from * to * throughout.

Although there are still three colours in a row in this swatch the effect is more of an all-over multi-coloured pattern rather than the definite effect we had with the stripes in Swatch 1.

If you have the sort of mind that

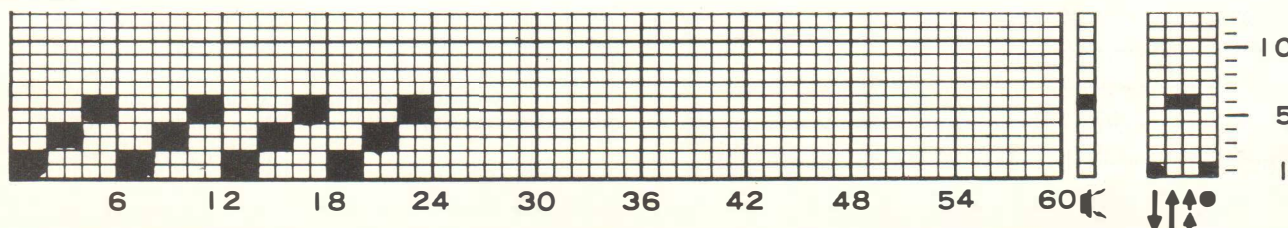
can wrap itself round the theory of three colours in one row, you might like to experiment and design some more complicated patterns for yourself. However, if you think it all looks far too complicated, don't worry. If you have the PE1 Design Controller, it will do all the complicated workings-out for you and automatically produce patterns with three, four or even five colours in a row. You will find all the instructions for this marvellous feat of knitting machine wizardry in the instruction book which comes with the PE1 Design Controller.

NOTE: Another piece of Silver Reed equipment which will come in useful when knitting three or more colours in a row is the YC6 Single and Double Bed Colour Changer. Start knitting your swatches at the left instead of the right and simply let the Colour Changer do all the colour changing for you.

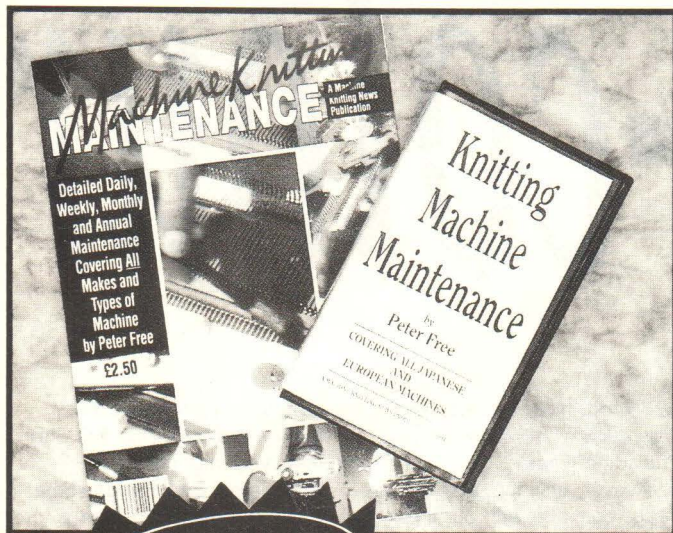
I hope you have fun dabbling with three colours in a row this month and also have fun making the most of your Silver Reed equipment.

Laraine

DIAGRAM 1



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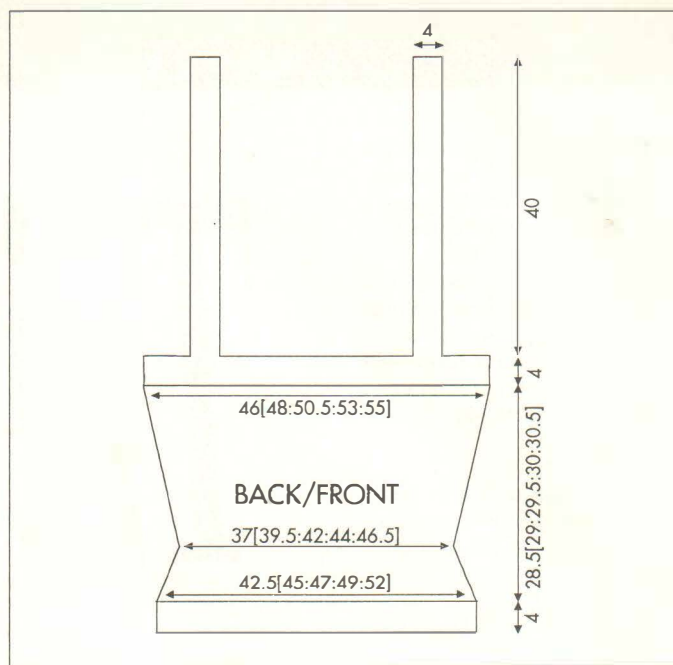
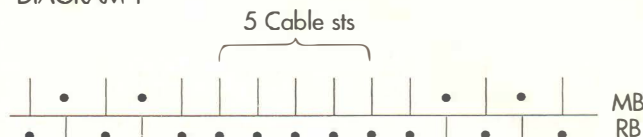


DIAGRAM 1



39 ◁

MATERIALS

Bonnie's 3/14s Cotton (2 ply).
1 x 340g cone in MY.
3 1/4mm crochet hook.

GARMENT WEIGHTS

174g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.
34 sts and 48 rows to 10cm measured over lace patt (tension dial approx 5).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Yarn is used double throughout.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

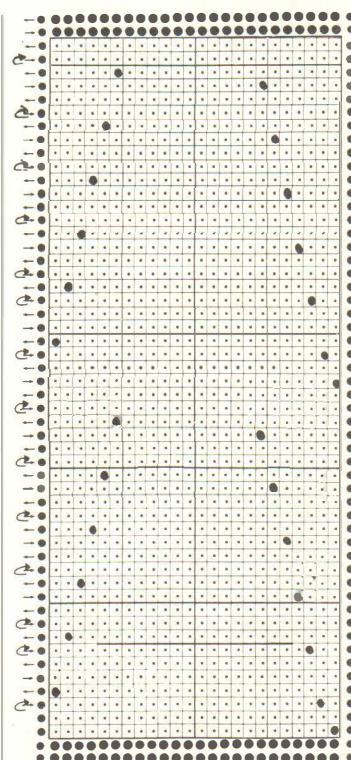
PUNCHCARD PATTERN

Punch card before starting to knit.

The lace card given is specifically for Brother machines. If you have a different make or model, the card must be adapted accordingly.

LACE AND MAIN CARRIAGE SEQUENCE FOR PUNCHCARD

Lace carriage, 2 rows.



Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 2 rows.

Lace carriage, 4 rows.

Main carriage, 6 rows.

Rep this sequence throughout.

CABLES

These are worked every 5 rows over Ns 46-50 (5 Ns) at right and Ns 47-51 (5 Ns) at left of centre '0'.

Cross 2 sts at right over 2 sts at left thus leaving the centre st on the same N.

BACK

* With RB in position, set machine for 1x1 rib. Push 72[76:80:84:88] Ns at left and right of centre '0' on MB to WP. 144[152:160:168:176] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K16 rows.

Transfer sts to MB. Insert punchcard and lock on first row. Attach lace carriage. Using MT, cont in lace patt working cable over Ns 46-50 at right and 47-51 at left of centre '0' on next and every foll 5th row throughout. At the same time, shape sides by dec 1 st at each end of every foll 5th row, 9 times in all. K until RC shows 55. 126[134:142:150:158] sts.

Inc 1 st at each end of next and every foll 5th row, 15 times in all. 156[164:172:180:188] sts. K until RC shows 138[140:142:144:146].

Bring RB into position for 1x1 rib. Leaving the 5 cable Ns plus one at each side on MB, arrange rem Ns for 1x1 rib as shown in Diagram 1.

Using MT-2/MT-2, work in rib keeping cables correct, K until RC shows 154[156:158:160:162] *. Cast off neatly.

FRONT

Work as given for back from * to *.

Transfer sts to MB. Cast off 23[27:31:35:39] sts at right edge. Return empty Ns to NWP. Set carriage to hold. Leaving 15 sts at right in WP, push rem 118[122:126:130:134] Ns at left to HP. Using WY, K a few rows and release from machine. Return the next 80 Ns at right to WP. Cast off these sts. Return the next 15 Ns to UWP. Using WY, K a few rows and release from machine. Cast off the rem 23[27:31:35:39] sts.

STRAP (KNIT TWO)

Push 15 Ns to WP. With wrong side facing, pick up the 15 sts held on WY at top edge of front and hang on to Ns. Remove WY.

Bring RB into WP. Arrange sts for 1x1 rib maintaining cable



arrangement as shown in Diagram 1.

Reset RC at 154[156:158:160:162]. Using MY and MT/MT, cont to cable as set every 5th row and at the same time, set carriage to hold. Push the first N at carriage side to HP, K1 row.

** Push the first N at carriage side to HP and return N at opposite side to carriage to UWP, K1 row **.

Rep from ** to ** throughout. K until RC shows 310[315:320:325:330]. Cast off neatly.

Rep over rem 15 sts at top edge of front.

TO MAKE UP

Wash and dry pieces. Block out to correct size and press.

Using 3mm crochet hook and MY, work a row of double crochet along each side of strap (one double crochet into each held st) and along top edges.

Join side seams.

Join straps neatly to top edge of back adjusting length as required.

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12

Child's Cardigan



Pretty in pastels

MACHINES: These instructions are written for standard gauge machines with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Any 4 ply Acrylic which will knit to tension given

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used White (MC), Powder Blue (A), Dusky Pink (B), Lilac (C), Mauve (D) and Jade Green (E)

SIZES

To suit chest 56[61:66:71]cm.
Finished measurement 66[72:78:84]cm.
Length 39[39:41:41]cm.
Sleeve seam 30[33:35:38]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

4 ply Acrylic.
1 x 340g cone in MC.
Approx 50g cone in A.
Oddments in B, C, D and E.
5 buttons.

GARMENT WEIGHTS

161g for size 61cm.

MAIN TENSION

30 sts and 41 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

With RB in position, set machine for 1x1 rib. Push 99[107:117:125] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-3/MT-3, K22 rows.

Transfer sts to MB. Inc 1 st. 100[108:118:126] sts. Set RC at 000. Using MT, K 70[70:74:74] rows.

Place a marker at each end for start of armholes.

K until RC shows 140[140:148:148].

Cast off the centre 32[32:36:36] sts.

Release each set of 34[38:41:45] shoulder sts on WY.

RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 50[54:59:63] Ns at right of centre '0' on MB to WP. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-3/MT-3, K22 rows. Transfer sts to MB.

Set RC at 000. Using MT, K12 rows.

Set carriage to hold. Counting from right edge, push 8 Ns to HP, leave 10 Ns in WP, push rem Ns to HP. Using E, K6 rows. Pick up loops from first row worked in E and hang on to corresponding 10 Ns.

Reset RC at 12. Cancel hold. Using MC, cont over all sts. K until RC shows 30[32:32].

Using D, K2 rows.

Using MC, K until RC shows 44.

Set carriage to hold. Counting from left edge, push 8 Ns to HP, leave next 8 Ns in WP, push rem Ns to HP. Using A, K6 rows. Pick up loops from first row worked in A and hang on to corresponding 8 Ns.

Reset RC at 44. Cancel hold. Using MC, cont over all sts. K until RC shows 68.

Set carriage to hold. Leaving the

centre 8 Ns in WP, push all other Ns to HP. Using C, K6 rows. Pick up loops from first row worked in C and hang on to corresponding 8 Ns.

Reset RC at 68. Cancel hold.

Using MC, cont over all sts. K until RC shows 70[70:74:74].

SHAPE NECK

Place a marker at right edge for start of armhole.

Dec 1 st at left edge on next and every foll 4th row, 16[16:18:18] times in all.

At the same time, when RC shows 80[80:84:84], using A, K8 rows.

Using MC, K until RC shows 100.

Set carriage to hold. Counting from right edge, push 12 Ns to HP, leave next 9 Ns in WP, push rem Ns to HP.

Using B, K6 rows. Pick up loops from first row worked in B and hang on to corresponding 9 Ns. Reset RC at 100. Cancel hold.

Using MC, cont over all sts.

K until RC shows 128.

Set carriage to hold. Counting from left edge, push 8 Ns to HP, leave 7 Ns in WP, push rem Ns to HP. Using D, K6 rows. Pick up loops from first row worked in D and hang on to corresponding 7 Ns. Cancel hold.

Reset RC at 128. Using MC, cont over all sts. K until RC shows 140[140:148:148]. 34[38:41:45] sts.

Using WY, K a few rows and release from machine.

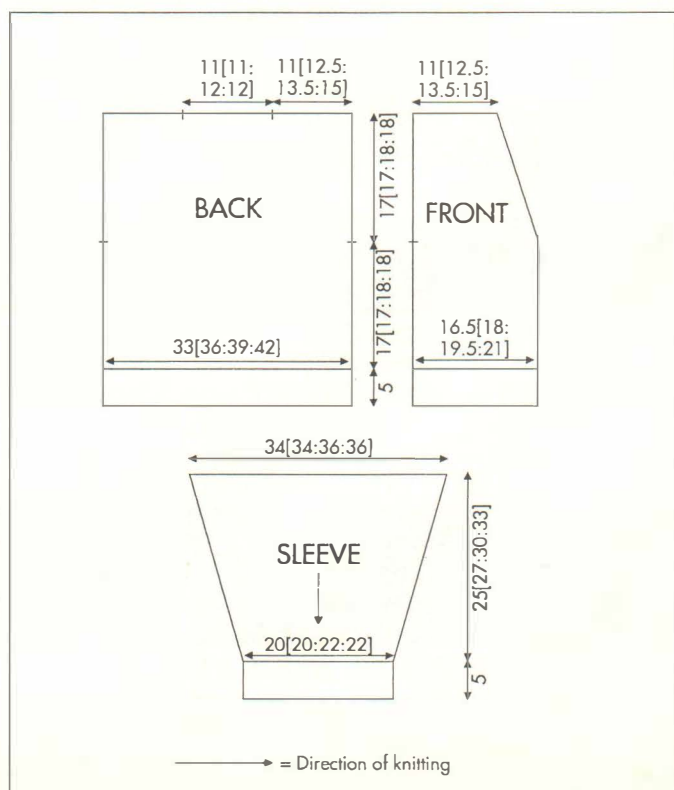
LEFT FRONT

Work as given for right front, reversing needle setting, shapings, position of hems and using B for the 2 rows of st st when RC shows 30[30:32:32].

JOIN SHOULDER SEAMS

Push 34[38:41:45] Ns to WP. With right side facing, hang one set of back shoulder sts on to Ns. Remove WY.

With wrong side facing, hang





corresponding front shoulder on to Ns. Remove WY. Cast off. Rep for rem shoulder sts.

RIGHT SLEEVE (KNITTED DOWNWARDS)

Push 102[102:108:108] Ns to WP. Return alt Ns to NWP. Using WY, cast on and K a few rows.

Set RC at 000. Using A and MT-1, K10 rows.

Using MT+1, K1 row.

Using MT-1, K10 rows. Pick up loops from first row worked in A and hang on to same alt Ns to make hem.

Return intermediate Ns to WP.

With wrong side facing, hang right armhole edge evenly on to Ns.

Set RC at 000. Using MC and MT, dec 1 st, fully fashioned method, at each end of every foll 4th[5th:5th:6th] row, 21 times.

At the same time, when RC shows 52, work 8 rows A. Using MC, K until RC shows 102[110:124:136]. 60[60:66:66] sts. Dec 1 st.

Bring RB in to WP. Arrange sts for 1x1 rib. Return empty MB Ns to NWP.

Set RC at 000. Using MT-5/MT-5, K26 rows.

Using MT+3/MT+3, K1 row.

Transfer sts to MB. Cast off using latch tool method.

LEFT SLEEVE

Work as given for right sleeve omitting the stripe of A, but adding a 2 row stripe of D when RC shows 40 and a 2 row stripe of B when RC shows 52.

BUTTON BAND

With RB in position, set machine for 1x1 rib. Push 15 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000.

Using MT-5/MT-5, K4 rows.

Make a buttonhole over the centre st, K 22[22:23:23] rows, 5 tmes.

K until band is long enough when slightly stretched to fit around front edge. Release on WY.

TO MAKE UP

With wrong side facing, block out to correct measurements. Cover with a damp cloth and allow to dry.

Join side and sleeve seams.

Attach band adjusting length as required. Cast off sts.

Sew on buttons.

Sample 1A

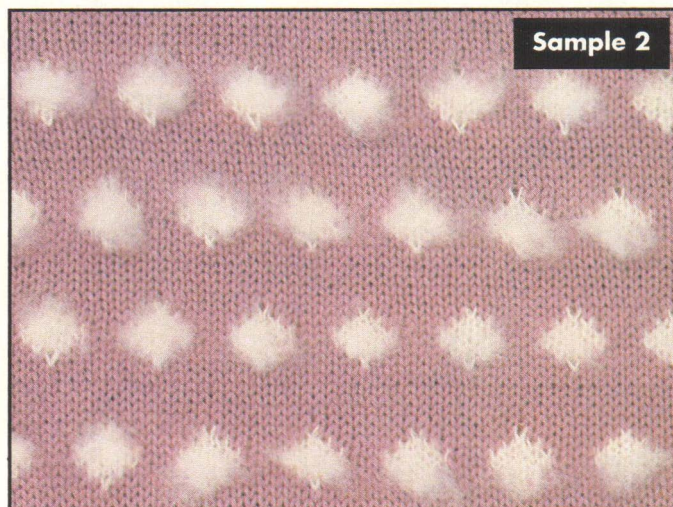
Jill takes a basic spot pattern this month and shows that with planning and experimenting the ideal look can be achieved

Take a pattern, then add colour

Sample 1B

Learning how to use the machine and tools, discovering the wealth of yarns available, understanding how to follow patterns (or even attempting to make your own) — all this (and more) makes up the craft of machine knitting. It is only when you watch beginners struggling to do basic techniques that you realise, as an established knitter how much knowledge and skill you actually take for granted. Just think how many factors there are to be considered if you want to produce a successful garment (or item). Here are just three to set you thinking.

1. Your own skill/capabilities: Remember practice makes perfect. For instance don't attempt a garment in a technique you have never used before without trying it out first,



Sample 2

especially if you will be doing any shaping. Just making the tension square may not always show up any possible problems.

2. Following a pattern: Always check that all the measurements of a pattern are suitable. It is easy to forget

about checking the full length or depth of an armhole.

3. Choice of yarn/colour: If you use the exact type and colour of yarn as in your chosen pattern you know what the result will be. Change either of these and you will be working towards a result pictured in your imagination. That is a lot harder as we all know and sometimes it may not turn out as you had hoped it would.

I think we should all keep our first few garments (which I'm sure we were so proud to have produced) to serve as a reminder how we can only increase our knowledge and skills by the experience of actually knitting. (Of course other things help, reading,

Sample 3A



Sample 3B



Sample 4

DESIGN LINE

Sample 5

colour, the other of adapting a basic pattern, as you can see they have ended up overlapping each other. I do hope that by reading this article you pick up even one idea that may help you in the future when you are planning a garment. We can all spend hours surrounded by yarns and patterns experimenting with colours and

visiting shows, looking at ready made garments!)

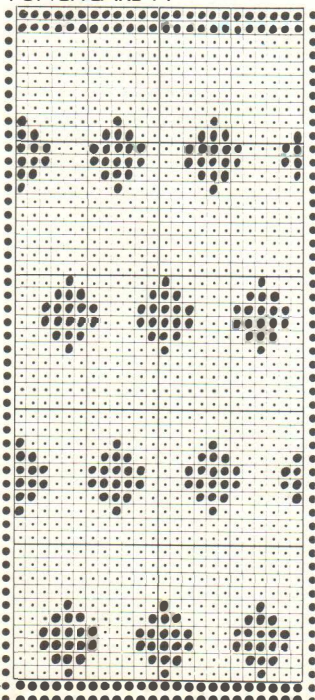
Using all this as an introduction to my ideas this month, I would like to make some suggestions that may help along the way. I have chosen one pattern idea to simplify matters and although I approached the theme from two angles - one of yarn and

never find the time to actually knit. With just a little forethought you really can make that successful garment!

SAMPLE 1A AND 1B

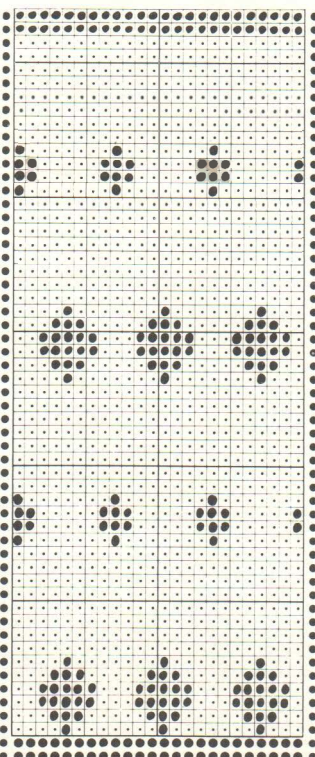
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PUNCHCARD A



Samples 1a, 1b, 2, 3a, 3b, 5

PUNCHCARD B



Sample 4

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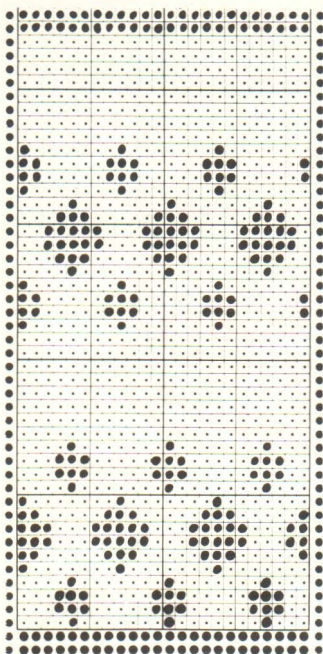
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Sample 6

main colour in a Fair Isle pattern is the one to use for ribs, hems or necklines. But how different it looks to use the contrast yarn instead giving a kind of 'outline' to the garment rather like a 'frame'. Such a change as this can work well.



Sample 6

SAMPLE 2

Mixing yarns can alter the effect of a pattern. Here mohair is used as the contrast, distorting the pattern (after some extra brushing!) Try other textured yarns either as contrast or as the main yarn with a smoother second colour.

not give the best effect when the shaded yarn is the contrast. Instead you need to use more

SAMPLE 3A AND 3B

I have included these to illustrate how to use random or multi-colour yarns. As a background colour the shading shows up really well when such a small Fair Isle pattern, with plain rows in between, is used. However, it is just this sort of pattern that does

of an all over Fair Isle design with fewer or no plain knitted rows.

SAMPLE 4

So you have picked two colours for the Fair Isle, (a dark and a light). Try both ways of using the yarn to see which effect you prefer.

In this sample an extra row of small motifs adds a little more interest to the basic pattern and breaks up the all over one size 'spot' pattern.

N.B. With the dark yarn as contrast you will have the floats lying as 'shadows' against the light background. This can alter the overall effect. Here for



Sample 7



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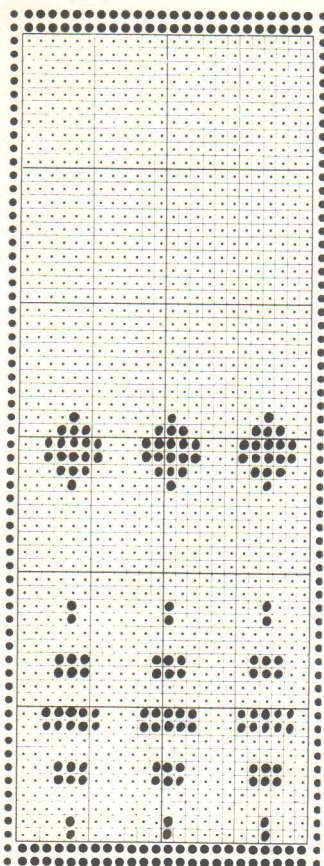


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Sample 7

instance you would not get true white with pink spots but would

see a faint pink line on each Fair Isle stripe.

SAMPLE 5

Introducing other contrast colours will give you another alternative to the two colour Fair Isle and straightaway the design appears much 'busier'

SAMPLE 6

The smaller motif has been combined with the original one and then knitted as 'stripes' between plain rows. Each Fair Isle 'stripe' could be of a different colour or contrast colours changed within the stripes. Change the background yarn for the Fair Isle section or halfway through the plain area. All these are yet more alternatives to my sample.

SAMPLE 7

A simple yet effective idea. One of the motifs has been stretched by adding two plain rows between each Fair Isle row and making the original motif double length. (Knit each Fair Isle row twice). You could do lots of experimenting with this idea - couldn't you!

Jill

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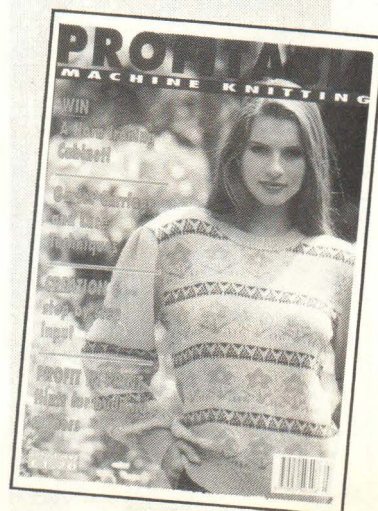
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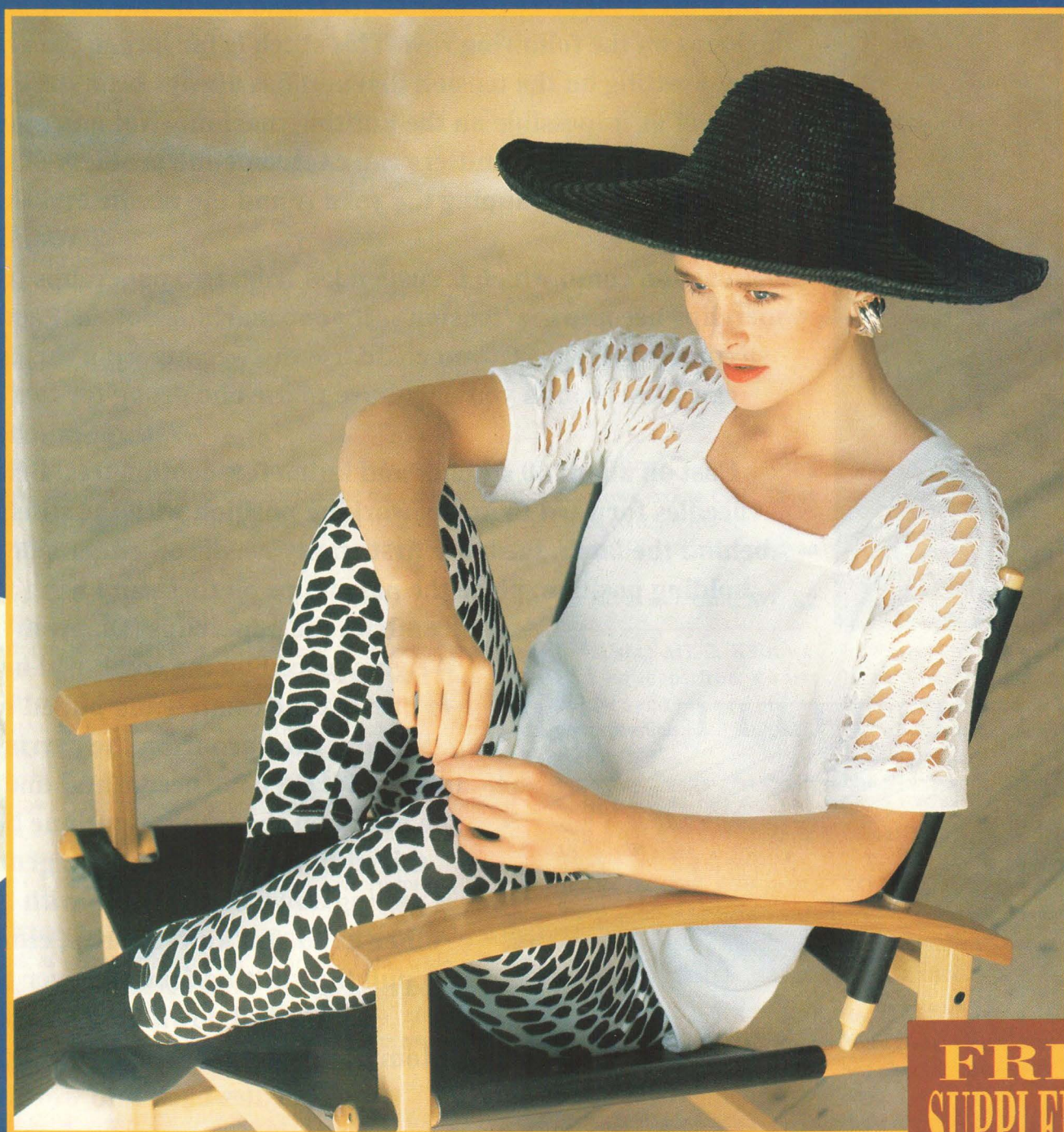
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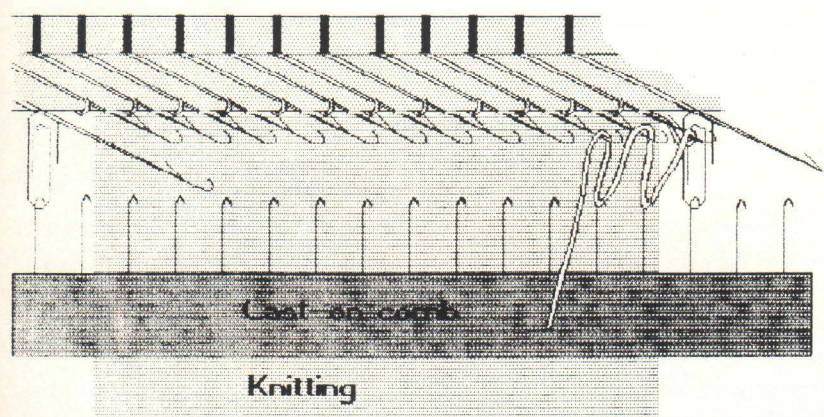
I am sure most of you are familiar with 'Oddpins' patterns, very popular with handknitters for summer tops. The handknitter makes large stitches with an enormous needle or wraps the wool three or four times round the needle, dropping the loops on the following row. This stitch is far larger than the highest setting on the tension dial and has always been thought of as impossible on the knitting machine. Not any more, however. Machine knitters can overcome the problem of the large stitch by wrapping the yarn round the needle and then round a cast-on comb which is suspended from two paperclips (the paperclips become the 'tension'). If your machine does not come supplied with a comb you could use the weights from the lace carriage, though you may have to use one prong for two or three stitches.

Cast on about 60 stitches and knit a few centimetres. Bring needles forward to upper working position with the stitches behind the latch. Push the first empty needle on either side to holding position, place the paperclips on these and hang the comb on the paperclips (Diagram 1).

Weights placed on the comb will help to prevent the comb being pulled up.

Remove the yarn from the carriage and wind it over the needle and under the prong on the comb. Continue like this until the end of the row, gently pulling down on the comb with the other hand. To 'knit' the row, either pull the knitting forward over the latches and down to rest on the bottom of the longstitches, or push the needles back into working

DIAGRAM 1



G LONGSTITCH

position so the stitches go over the closed latch, then pull the knitting down, Diagram 2. Push the empty end needles back into non-working position, and remove the paperclips and comb. The carriage is, of course, on the opposite side to the yarn so take it across, setting it so that it does not knit, according to the make of machine, then knit as normal (Sample 1). If you have an Intarsia carriage this can be used to speed things up a little. Take the Intarsia carriage from left to right to bring the needles into upper working position, wrap the wool round the needles and comb, then take the carriage from right to left to knit.

On its own this stitch is fairly uninspiring, but used with different colours and textures of yarn and by cabling the stitches, it can be used to create some wonderful effects.

DIAGRAM 2

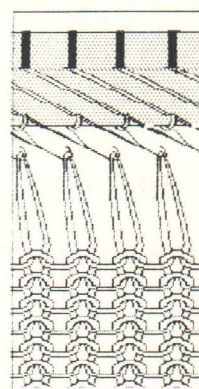
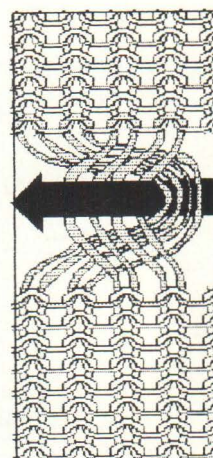
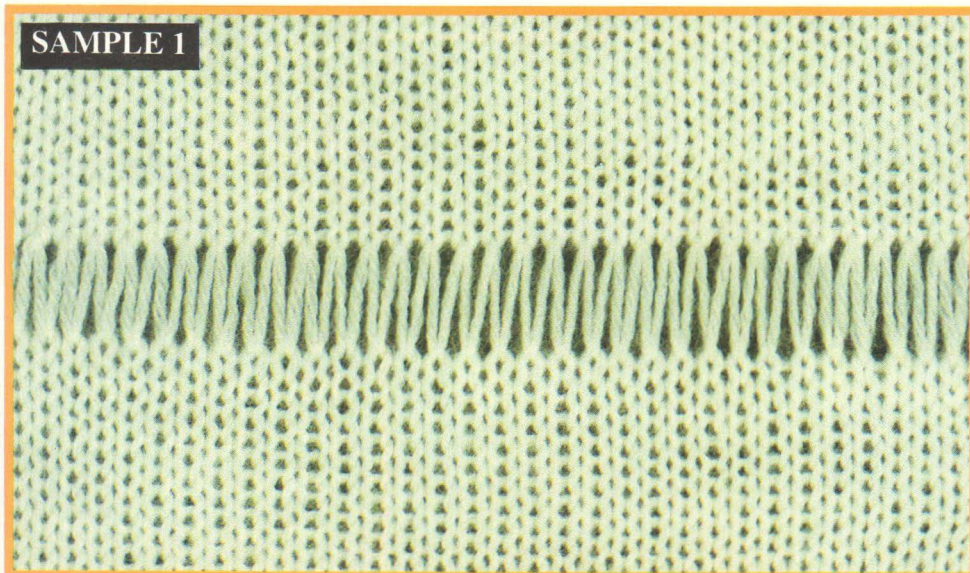


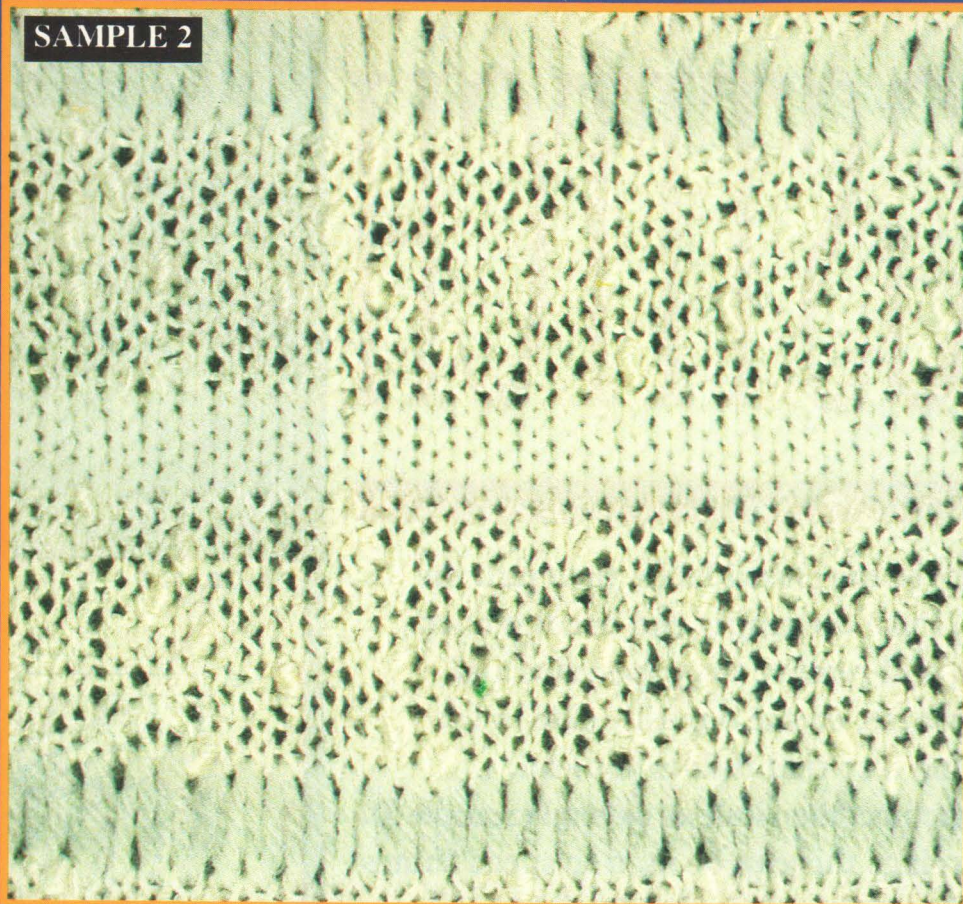
DIAGRAM 3



SAMPLE 1



SAMPLE 2

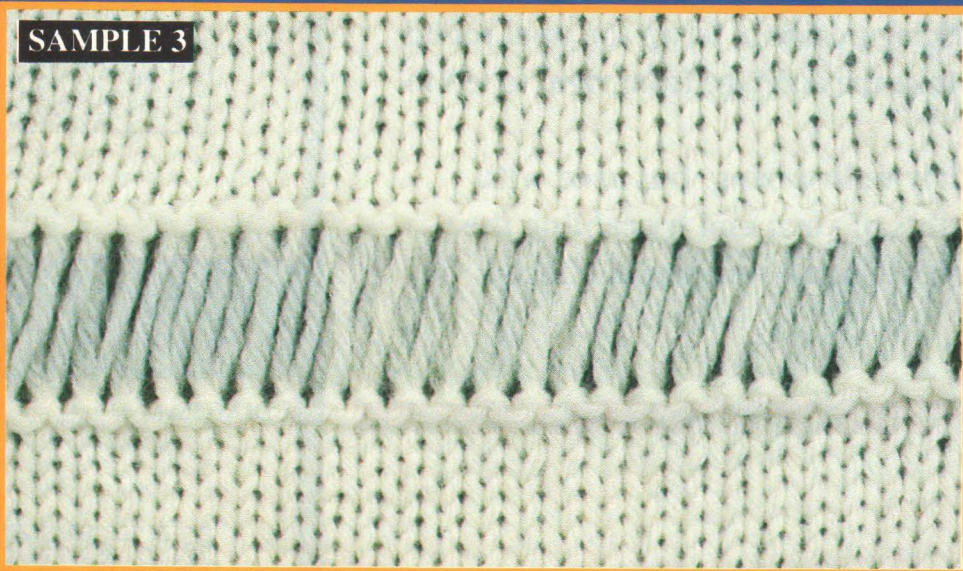


Sample 2: Stripes of silky and knobby yarn with longstitch.

Sample 3: Using garter bar. Turn, work 1 row longstitch, knit 1 row, turn.

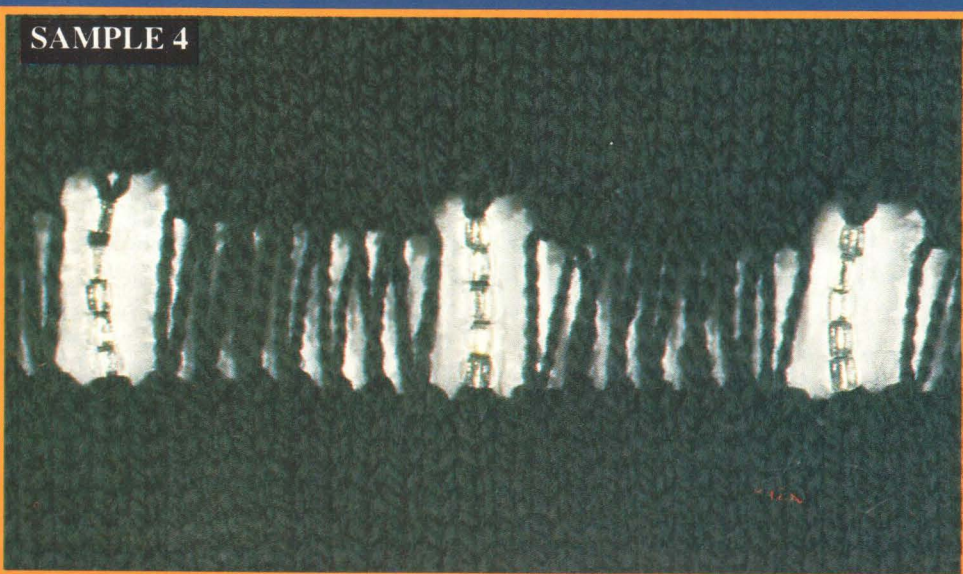
Sample 4: With beads. In this sample the beads are placed every tenth stitch. With the transfer tool, place the stitch on either side of the tenth stitch on to this needle. Push the empty needle into NWP to remind you not to wrap yarn around. Knit 1 row longstitch. Thread desired number of beads on to the stitch, bring empty needles back into WP and continue knitting.

SAMPLE 3



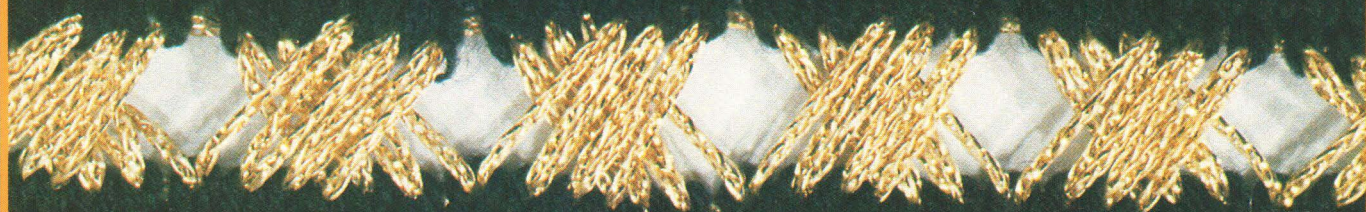
Sample 5: Cabled once. Knit 1 row longstitch. With two 3-pronged transfer tools, cable longstitches.

SAMPLE 4

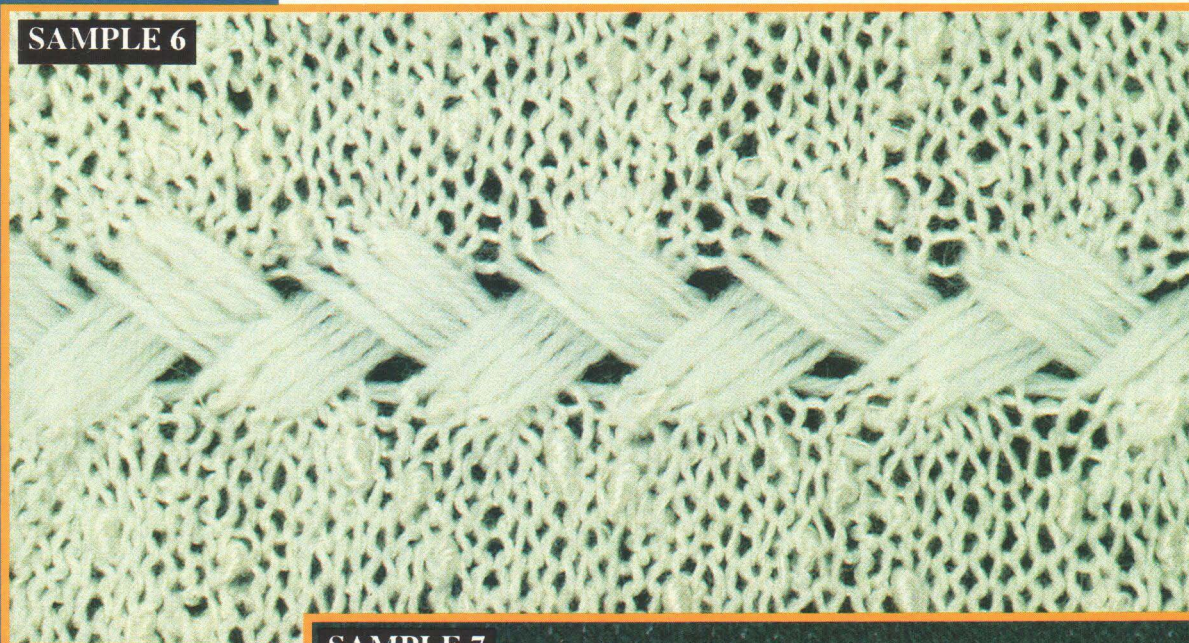


Sample 6: Cabled twice. Knit 1 row longstitch. First set of cables — stitches 1, 2, 3 cabled with 4, 5, 6, then 7, 8, 9 with 10, 11, 12 etc all to the left. Without knitting, cable again 4, 5, 6 cabled with 7, 8, 9, then 10, 11, 12 with 13, 14, 15 etc all to the right.

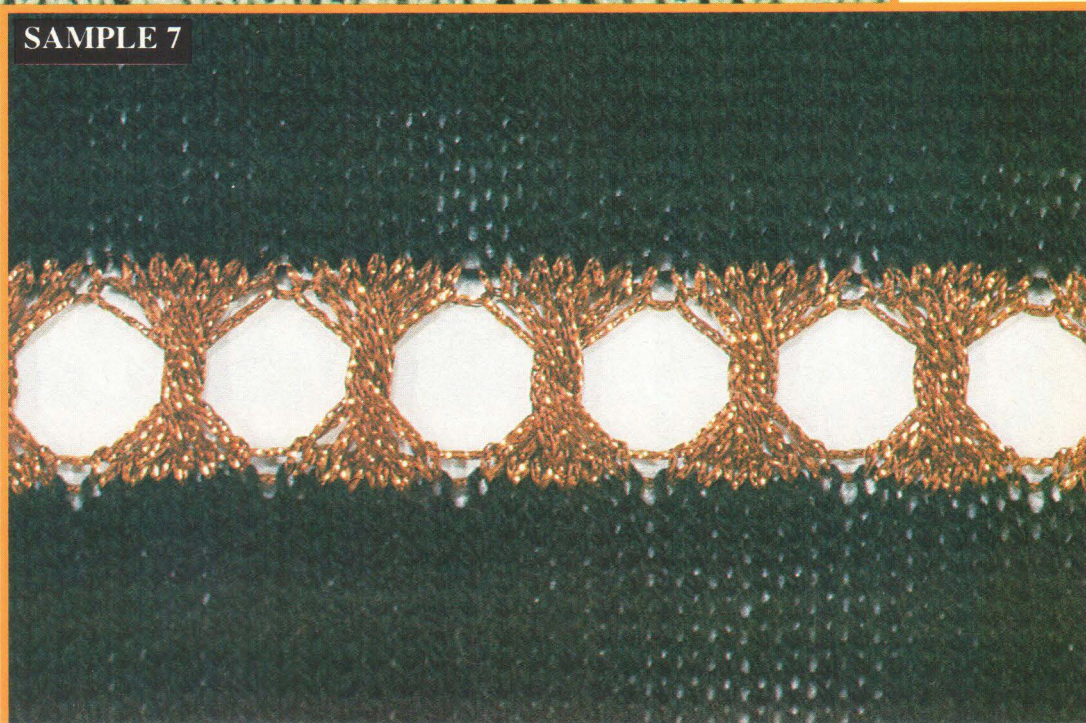
SAMPLE 5



SAMPLE 6

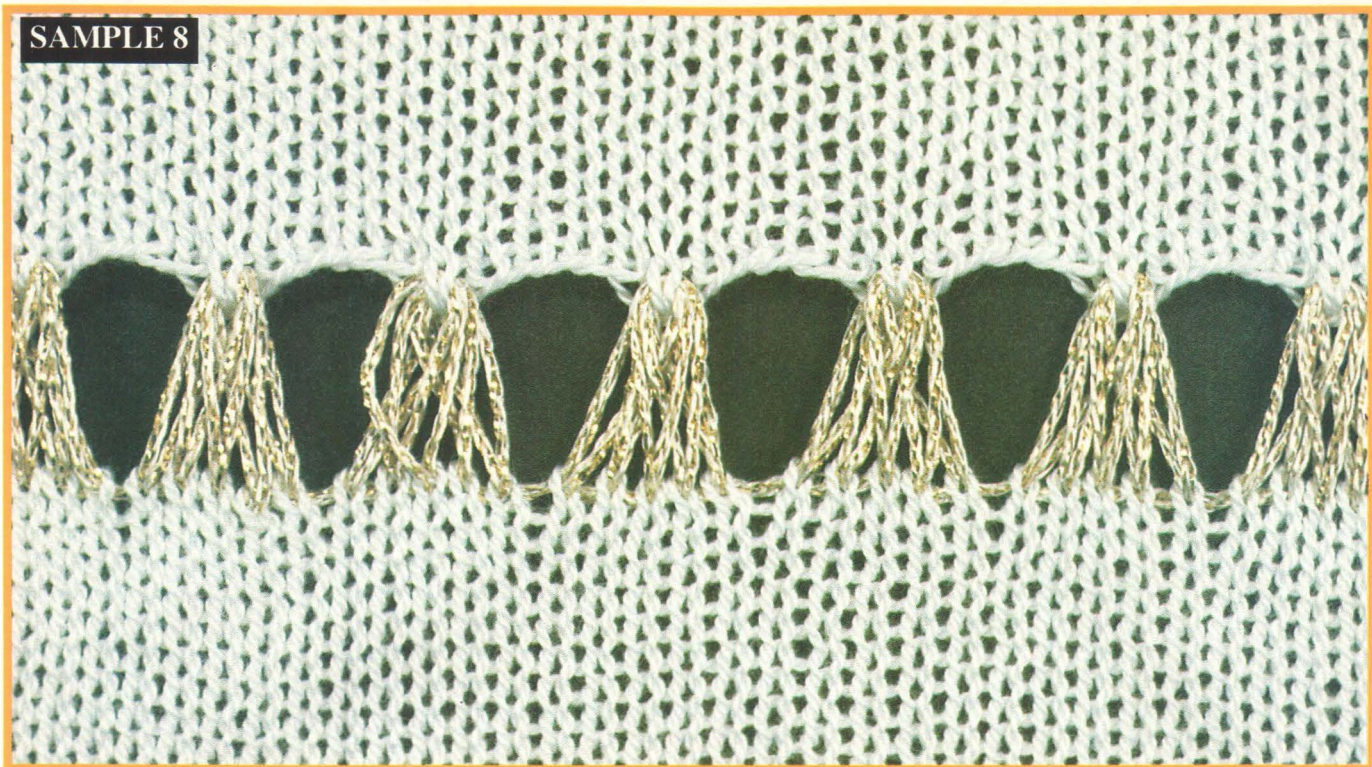


SAMPLE 7

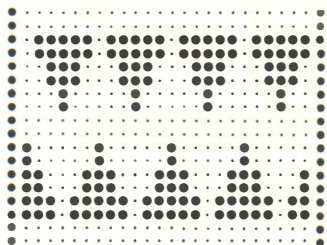


Sample 7: Cables twisted a full circle. Knit 1 row longstitch. Take two sets of 3 stitches off with transfer tools. Holding both tools together, turn them a full circle. The stitches go back on to their original needles.

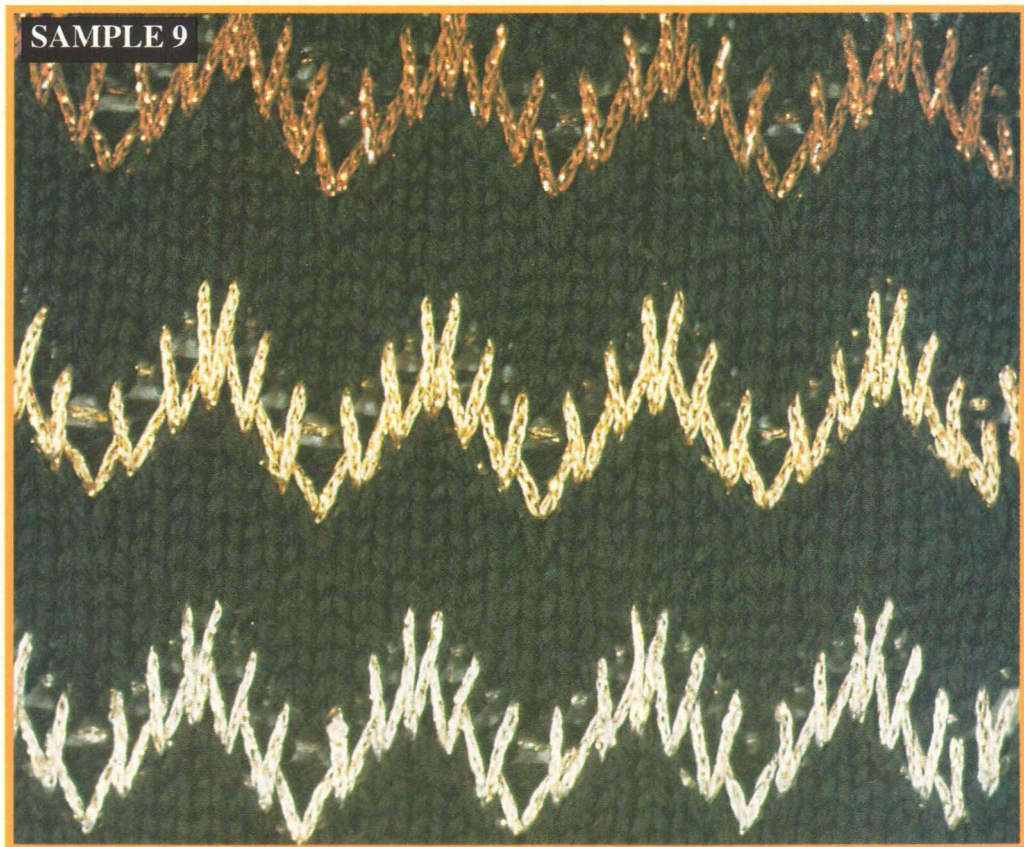
SAMPLE 8



Sample 8: Shell pattern. Sample shows 5 stitches being used but you can try 7 or 9. Knit 1 row longstitch. If stitch number 3 is the centre stitch place number 4 on 3, 2 on 3, 5 on 3, 1 on 3. Continue along in sets of 5. Bring all needles to UWP and 'e' wrap cast on behind latches. Knit as usual.



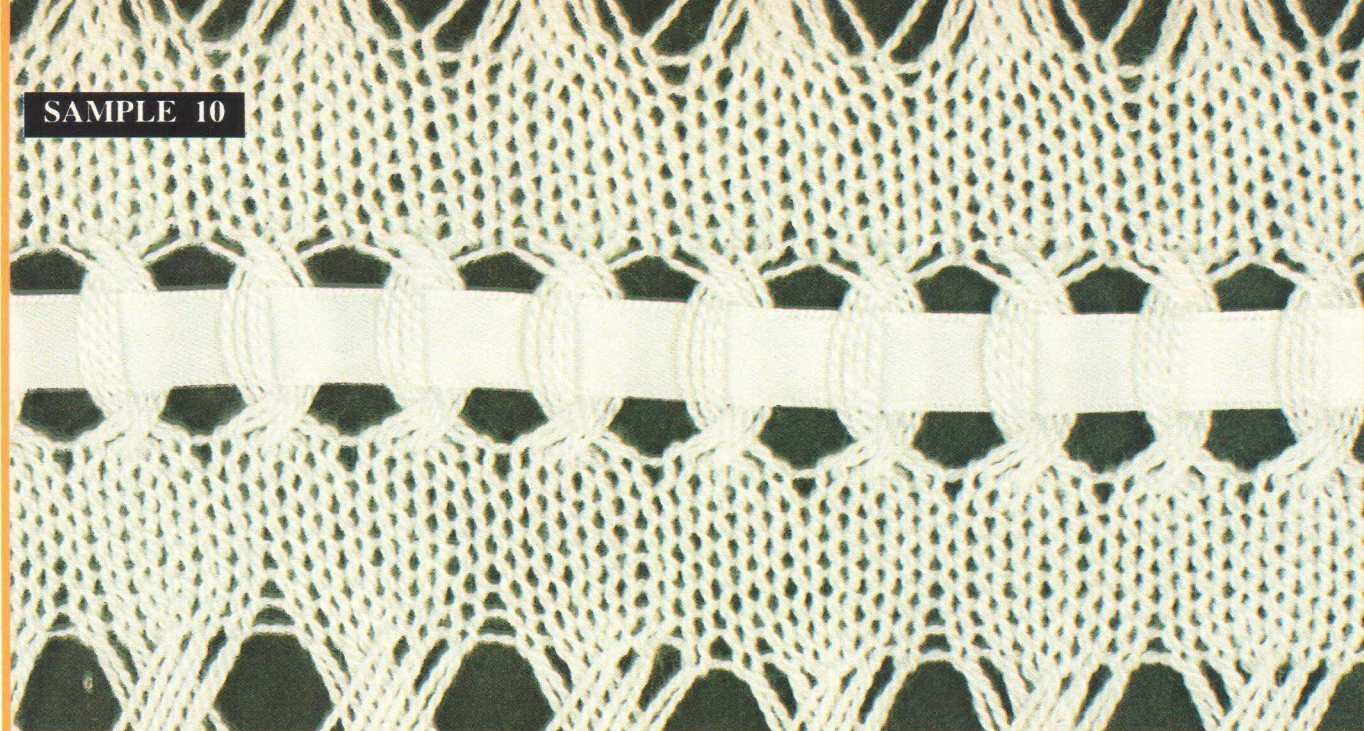
SAMPLE 9



Sample 9: Combined with slip stitch. Punch card or fill in mylar sheet as shown. Set machine to slip and knit first 6 rows pattern, knit 1 row longstitch in contrast yarn. Knit next 6 rows of pattern.

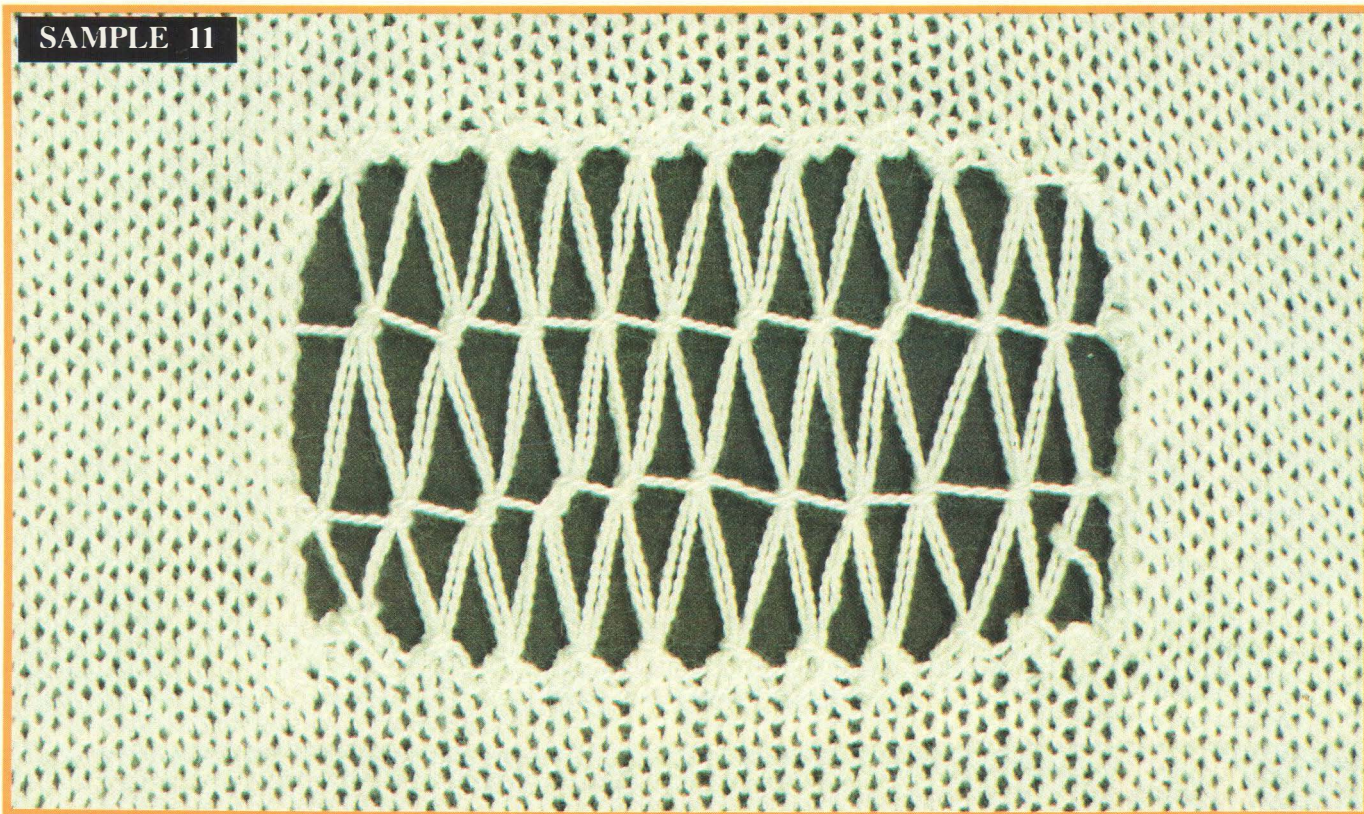
INTRODUCING
**LONG
STITCH**

SAMPLE 10



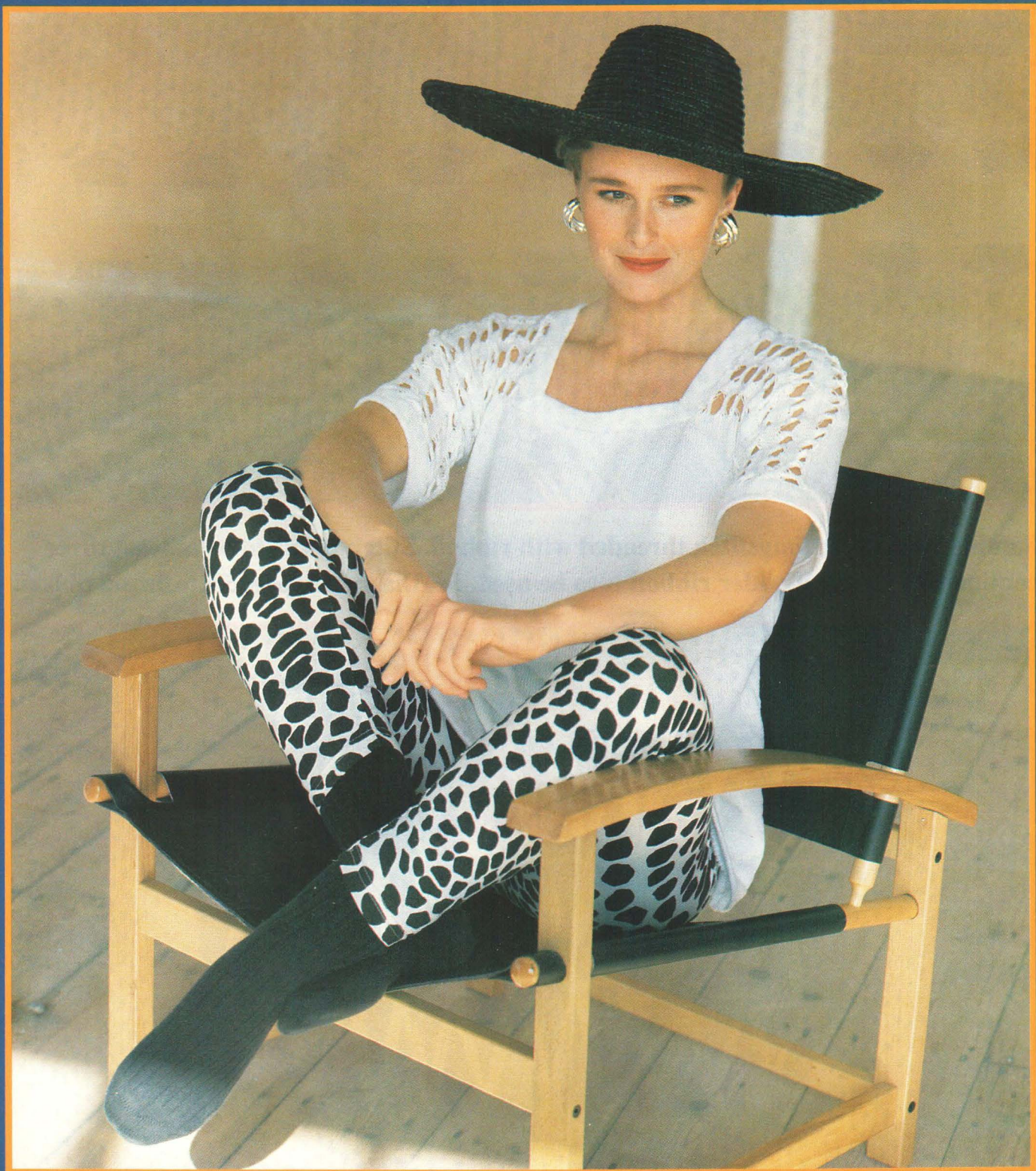
Sample 10: Centre longstitch threaded with ribbon. Stitch needs to be at least three centimetres longer if wider ribbon is to be used. See Diagram 3 (page 53) to thread ribbon.

SAMPLE 11



Sample 11: One for embroiderers. Embroiderers who enjoy drawn-thread work can use the same techniques to decorate very long stitches. This could extend the length of the knitting or be used for small panels. The small panels are created using the hold . technique. Knit the solid sections first, then the longstitch.

**This technique can be used on anything, from the 'little black number' with openwork bands of gold and bronze, to the softest angora filled with long, lace patterns.
Do have a go and have fun.**



Summer Top

MACHINES: These instructions are written for standard gauge machines without ribber. A cast-on comb is needed for the longstitch pattern. We used a Knitmaster 360

YARN: Bramwell Artistic

FIBRE CONTENT:

100% Acrylic

COLOUR: We used White (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 94[99:102:108:115]cm.

Length 66cm.

Sleeve seam 13cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Artistic.

1 x 500g cone in MY.

2 paperclips or wires, 4cm long, for cast-on comb (see article).

GARMENT WEIGHS

349g for size 96cm.

MAIN TENSION

34 sts and 44 rows to 10cm

measured over st st after pressing (tension dial approx 4**).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.

It is advisable to practise longstitch before knitting garment.

Measurements given are those of finished garment and should not be used to measure work on the machine.

LONGSTITCH PATTERN

Follow instructions given in article for Sample 7, page 55.

HEMS

All hems are knitted as follows:

Using MT-1, K14 rows.

Using MT+1, K1 row.

Using MT-1, K15 rows.

30 rows have been worked.

BACK

Push 72[74:78:84:90] Ns at left and right of centre 'O' to WP. 144[148:156:168:180] Ns. Using WY, cast on and K a few rows, ending CAL. Using nylon cord, K1 row. CAR.

Mitred hem. Set RC at 000. Using MY, work hem

as given in patt note but using 2-pronged transfer tool and fully fashioned increase, inc 1 st at each end of every alt row, 7 times, then dec 1 st at each end of every alt row, 7 times. Make a hem by picking up loops from first row worked in MY and hanging on to corresponding Ns. CAR. Set RC at 000. Using MT, K to RC 40.

Cast on 8 sts at beg of next 2 rows for top of vent. 160[164:172:184:196] sts. K to RC 194[194:194:186:186]. Place a marker at each end of last row to denote armhole. K to RC 266. CAR.

SHAPE NECK

Place centre 64[68:76:76:76] sts on to a length of WY. Using nylon cord, K 48[48:48:54:60] sts at left by hand taking Ns down into NWP. Cont on 48[48:48:54:60] sts at right for first side. K8 rows. Insert 1 row of longstitch pattern. Set machine for st st. K5 rows. Cast off loosely. Unravel nylon cord over sts at left, bringing Ns back to WP.

Reset RC at 266. Complete to correspond with first side.

FRONT

Work as back until RC 234.

SHAPE NECK

Place centre 64[68:76:76:76] sts on to a length of

WY. Using nylon cord, K 48[48:48:54:60] sts at left by hand taking Ns down into NWP. Cont on rem 48[48:48:54:60] sts at right for first side. K4 rows.

* Insert 1 row of longstitch pattern. Set machine for st st, K7 rows. Rep from * once more. Insert 1 row of longstitch pattern. Set machine for st st, K3 rows. Cast off loosely. Unravel nylon cord over sts at left. Reset RC at 234. Complete to correspond with first side.

SLEEVES

RIGHT SLEEVE

CAR. Using 'e' wrap method, cast on 42 sts. Set RC at 000. Using MT, K 2 rows. Set carriage to hold. Push 30 Ns at left to HP and K2 rows. ** Return 10 Ns at right from HP to UWP and K2 rows. Rep from ** twice more. Cancel hold. K to RC 80[80:80:106:106].

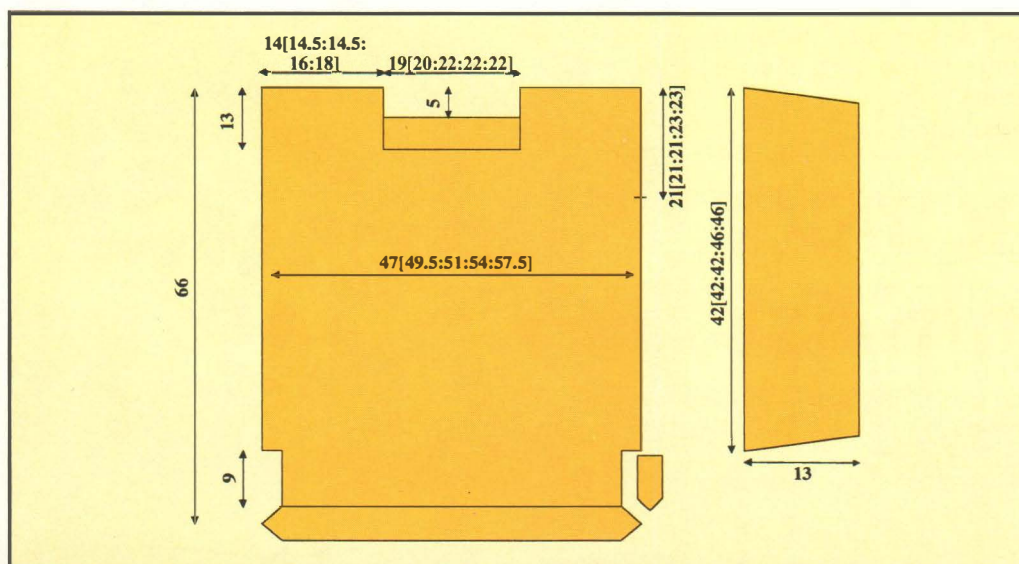
*** Insert 1 row of longstitch patt. Set machine for st st, K7 rows. Rep from *** twice more. Insert 1 row of longstitch patt. Set RC at 000. K 30[30:30:56:56] rows. CAL. Set carriage to hold. Push 30 Ns at right to HP. K2 rows. **** Push 10 Ns at left from HP to UWP and K2 rows. Rep from **** twice more. Cancel hold. Cast off.

LEFT SLEEVE

Work as given for right sleeve but begin hold position from left at start of sleeve and right at end of sleeve.

SIDE VENTS

Push 32 Ns to WP. With wrong side facing, hang straight side vent edge on to Ns. Make 1 extra st at each side for seam. 34 sts. Work as back hem but inc 1 st at hem edge on every alt row, 7 times, then dec 1 st at same edge on every alt row, 7 times. Make a hem and cast off. Work rem 3 side vents in the same way.



NECKBAND

BACK AND FRONT

Push 64[68:76:76:76] Ns to WP. With wrong side facing, hang centre neck edge on to Ns. Make 1 extra st each side for seam. 66[70:78:78:78] sts. Work hem but dec 1 st at each end of every alt row, 7 times then inc 1 st on every alt row, 7 times. Make a hem and cast off loosely. Join shoulder seams.

RIGHT SIDE EDGE

Push 62 Ns to WP. Beg at right shoulder, with wrong side facing, hang neck edge on to Ns as folls: Working from right (place knitted rows over 7 Ns, leave 8 Ns empty for patt) 4 times, pick up 2 rows. 62 sts. Make 1 st each end for seam. 64 sts.

With separate lengths of MY, 'e' wrap over empty Ns and include 1 N with st on each side to avoid gaps. Work hem, dec 1 st at each end of every alt row, 7 times, then inc 1 st at each end of every alt row, 7 times. Cast off loosely.

LEFT SIDE EDGE

Work as given for right side of neckband but work from left so reversing positioning.

CUFFS

Push 62[62:62:78:78] Ns to WP. With wrong side facing, place right sleeve as folls: Take the centre of the sleeve (the st st band between the first and second patt row from right) and place on the centre Ns. Working from the middle outwards, leave 8 empty Ns

for each patt row and place st st band on 7 Ns. Hang rem sleeve edge evenly on to Ns. Fill empty Ns as for neckband, K hem. Cast off loosely.

Work left cuff as right, reversing placing.

WASHING AND PRESSING

If washing garment with articles of clothing that have buttons, zips, velcro etc, place it inside a pillow-case to protect pattern. Press lightly on 'Synthetics' setting. Patterned area can be lightly sprayed with starch, this makes it less likely to stretch over the sleeve. Test on practice piece first.

TO MAKE UP

Pin pieces out to correct size and block. Join mitres on neckband and vents.

Sew sleeves to body matching pattern exactly.

Note: When sewing pattern rows, fasten off yam on last row of stocking stitch, take yam through the exact path of the first longstitch and fasten off on first stitch of stocking stitch (This avoids a long thread running down the pattern). Pin out and lightly press the patterned area of body and sleeve. (See Washing and Pressing instructions). Test on tension square or practice piece first. Press until pattern is flat but without 'killing' fabric.

Join side seams down to vents, then join sleeve seams.

Press seams.

INTRODUCING LONGSTITCH







Christening Robe

MACHINES: These instructions are written for standard gauge electronic machines with thread punch lace facility but without ribber. The dress can be knitted on any standard gauge machine if a suitable pattern for the frill is substituted. A cast-on comb is needed for the longstitch pattern. We used a Knitmaster 580

YARN: Bramwell Artistic
FIBRE CONTENT: 100% Acrylic

COLOUR: We used White (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TJ

SIZE

To suit birth to 4 months.
Finished measurement 57cm.
Length 91cm.

MATERIALS

Bramwell Artistic.
2 x 500g cones in MY.
500 metre reel of white fine sewing thread.
4 metres of 1.5cm satin ribbon.
3 metres of 1cm satin ribbon.
5 small flat buttons for back opening.
4 small flat buttons for front (optional).
4 paperclips or lengths of wire to hang cast-on comb (1 pair 2cm long. 1 pair 3cm long).

GARMENT WEIGHTS

Christening robe: 720g.
Bonnet: 33g.

MAIN TENSION

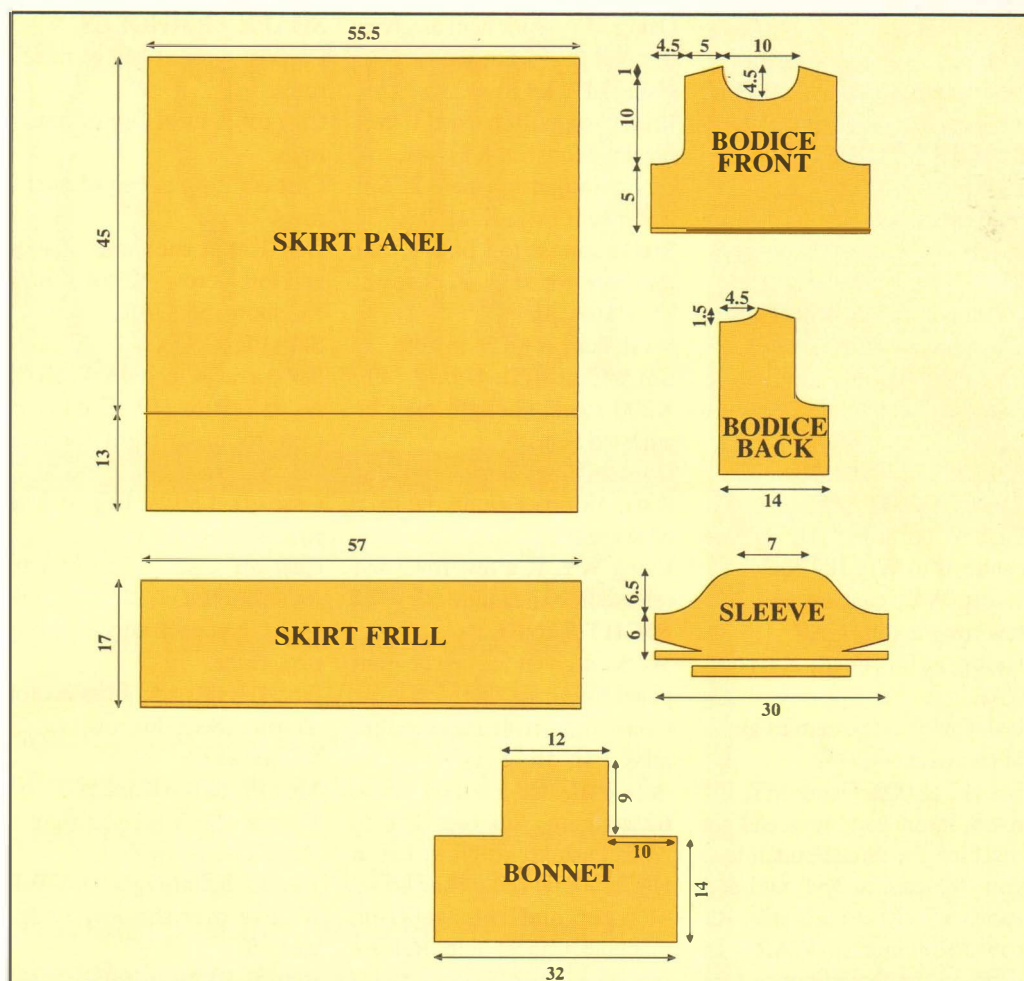
32 sts and 44 rows to 10cm measured over st st (tension dial approx 5).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.



All pieces must be pressed before sewing. It is advisable to practise on a spare piece of knitting. Material should be slightly flattened and softer but not 'killed' as mistakes cannot be put right.

If RB is attached to machine keep covered at all times to avoid catching longstitches.

Read article on longstitch patterns and do try it first before knitting dress.

Measurements given are those of finished garment and should not be used to measure

work on the machine.

PATTERN SHEET

Fill in patt sheet for thread lace or find suitable alternative before starting to knit.

If substituting a patt please remember that joins in frill are visible. Punchcard machine owners should choose a patt with a 4, 6 or 12 st rep.

PATTERN NOTES

HEM

Using MT, K1 row.
Using MT-2, K8 rows.

Using MT, K1 row.

Using MT-2, K10 rows.

20 rows have been worked.

Pick up loops from first row worked in MY and hang on to corresponding Ns to form hem.

PUNCH LACE PATTERN

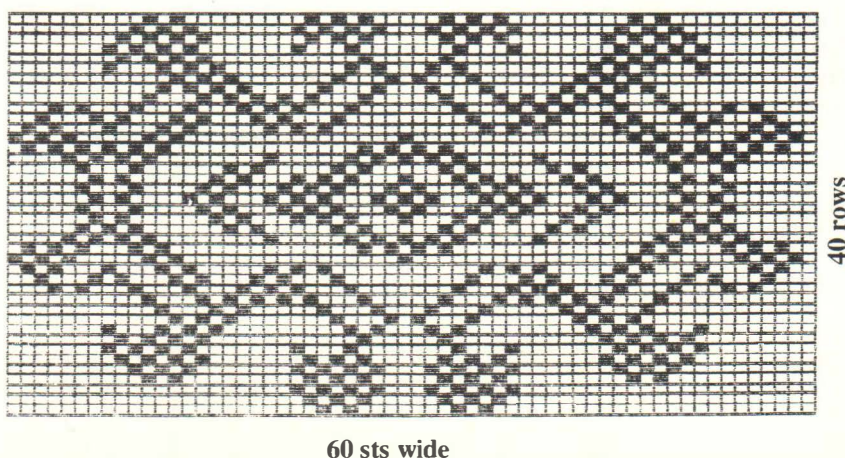
Use MY and matching sewing thread throughout.

LONGSTITCH PATTERN ONE

Follow instructions given in article for Sample 5, on page 54.

Use the two 2cm wires/paperclips to hang the

Pattern sheet



cast-on comb.

Use 2 x 3-pronged transfer tools to cross cable sts. Do not work cable over edge sts.

LONGSTITCH PATTERN TWO

Foll instructions given in article for Sample 1, on page 53.

Use the two 3cm wires/paper-clips to hang cast-on comb.

Thread ribbon through st patt as shown in Diagram 3.

CHRISTENING ROBE FRILL (KNIT SIX)

Push 91 Ns at left and right of centre '0' to WP. 182 Ns.

Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row. CAL.

Using MY, work hem as given in patt note.

Set RC at 000. Using MT, K4 rows. Insert patt sheet and set machine for thread/punch lace patt. N1 cam at N90 and end cams on N90 at each side. K1 row to memorise. CAR. Set carriage for thread/punch lace and K40 rows. RC shows 45.

Set machine for st st. Using MY, K15 rows. RC shows 60. Omitting 2 sts at each end, dec 1 st, 80 times and 2 sts, 6 times evenly along the row. 90 sts.

Using WY, K a few rows and release from machine.

Press all frill pieces before cont.

Make 3 lengths of frill by joining two pieces tog.

SKIRT

CENTRE FRONT PANEL

* Push 89 Ns at left and right of centre '0' to WP. 178 Ns. With wrong side facing, hang one length of frill on to Ns, placing seam at centre '0' and hang 2 sts on to first N at each side of '0'. CAR.

Set RC at 000.

Using MY, work hem as given in note. CAR. Set RC at 000. Using MT, K4 rows.

Insert longstitch patt 1. Set machine for st st. K7 rows.

Insert longstitch patt 2. Set machine for st st. K7 rows.

Insert longstitch patt 1. Set machine for st st. K12 rows. RC shows 30.

Work hem as given in note.

Set RC at 000. Using MT, K200 rows. (Length may be adjusted here) *.

Omitting 2 sts at each end, dec 2 sts, 58 times along the row. 62 sts rem.

Using WY, K a few rows and release from machine.

RIGHT PANEL

Work as given for centre front panel from * to *.

Counting from right edge, miss 1 st, dec 2 sts, 44 times, miss 2 sts, dec 2 sts, 14 times. 62 sts rem. Set carriage to hold. Push 16 sts/Ns at left to HP. K a few rows over 46 sts at right and release from machine. Cancel hold. Release rem 16 sts on WY.

LEFT PANEL

Work as given for right panel, reversing dec and sts released on WY.

Press skirt panels. Join right and left panels to centre front panel. Do not join centre back seam.

FRONT BODICE

Push 45 Ns at left and right of centre '0' to WP. 90 Ns. With wrong side of skirt facing, hang 16 sts held on WY on to 15 Ns, centre front panel over 60 Ns and the next 16 sts held on WY (right panel) on to rem 15 Ns. Place 2 sts on to each N at each side of seams. 90 sts. CAR. Using MY, make a hem as given in note.

Set RC at 000. CAR. Mark centre st.

Using MT, K20 rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 4 rows.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and foll alt row. 62 sts. K until RC shows 56. CAR.

SHAPE NECK

Set carriage to hold. Push 36 Ns at left to HP. Cont over rem 26 sts at right for first side. K1 row.

Cast off 3 sts at beg of next row. K1 row.

Cast off 2 sts at beg of next row. K1 row.

Dec 1 st at neck edge on every row, twice.

Dec 1 st at neck edge on foll alt row. 18 sts. K1 row.

RC shows 66.

SHAPE SHOULDER

K1 row. Push 6 Ns at right to HP, K2 rows, twice.

Return Ns at right to UWP. K1 row over shoulder sts and cast off.

Return 10 Ns at right (centre neck) from HP to UWP. Using WY, K a few rows and release from machine.

Cancel hold. Reset RC at 56. Working over rem 26 sts at left, complete to correspond with first side, reversing shapings.

BACK BODICE

LEFT HALF

Push 43 Ns to WP. With wrong side facing, hang back left section of skirt on to Ns, leaving 3 sts free at left centre back edge. Remove WY. Thread the 3 sts on to a length of WY. CAR. Set RC at 000. Using MY and MT, K22 rows. CAR.

SHAPE ARMHOLE

Cast off 4 sts at beg of next row. K1 row.

Cast off 3 sts at beg of next row and foll alt row. K1 row.

Cast off 2 sts at beg of next row. K1 row.

Dec 1 st at right edge. 30 sts. K until RC shows 66. CAR.

SHAPE NECK AND SHOULDER

Set carriage to HP.

Push 6 Ns at left (neck edge) to HP, K1 row.

Cast off 2 sts at left, K2 rows.

Cast off 2 sts at left and push 6 Ns at right to HP, K2 rows, twice.

Return 12 Ns at right edge from HP to UWP. K1 row.

Cast off the 18 shoulder sts.

Cancel hold. Release the rem 6 centre back sts on WY.

RIGHT HALF

Work as given for left half, reversing shapings.

Press bodice sections.

SLEEVES

Push 48 Ns at left and right of centre '0' to WP. 96 Ns.

Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.

Set RC at 000. Using MY and MT, K2 rows.

Set carriage to hold. Push 6 Ns to HP at opposite side to carriage, K1 row, 6 times.

Push 4 Ns to HP at opposite side to carriage, K1 row, 6 times.

Return Ns from HP to UWP at opposite side to carriage, K1 row, twice. Cancel hold.

Set RC at 000. K10 rows.

SHAPE TOP

Cast off 4 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 4 rows.

Dec 1 st at each end of every alt row, 3 times.

Dec 1 st at each end of every row, 8 times.

Cast off 4 sts at beg of next 8 rows. RC shows 28.

Cast off rem 22 sts.

Press sleeves.

INTRODUCING LONGSTITCH

SLEEVE BAND

Push 68 Ns to WP. With wrong side facing, hang lower edge of sleeve on to Ns, placing 2 sts on to the centre 28 Ns.

Using MY, work hem as given in note. Cast off.

FRONT BODICE DECORATION

With right side facing, find centre of bodice and fold along centre line. Turn garment so that fold is at top. Count 5 sts down from centre and refold. Pick up every alt st and place on to alt Ns.

Using MY and with tension dial at maximum setting, K1 row. Cast off using latch tool method.

With garment in same position, count 4 sts down, refold and work a second line of decoration.

Rep at opposite side of centre line.

NECKBAND

Join shoulder seams.

Push 74 Ns to WP. With wrong side facing, hang neck edge evenly on to Ns.

Using MY, work hem as given in note. Cast off loosely.

BUTTONHOLE BAND

Push 51 Ns to WP. With wrong side facing, hang centre back edge of back bodice evenly on to Ns. Set RC at 000. Using MY and MT-2, K4 rows. Counting from neck edge, miss 2 sts ** work buttonhole over next 3 sts, miss 7 sts **. Rep from ** to ** to end. 5 buttonholes have been made. K8 rows.

Work buttonholes over the same sts as before.

K4 rows. Pick up loops from first row and hang on to corresponding Ns.

Cast off loosely.

BUTTON BAND

Work as given for buttonhole band over rem centre back edge, omitting buttonholes.

TO MAKE UP

Backstitch sts held on WY on centre back skirt to lower

edges of bands.

Join centre back skirt seam.

Sew in sleeves gathering to fit.

Join side seams of bodice and sleeve seams.

Attach an 80cm length of 1.5cm ribbon neatly to one side of front bodice hem. Rep for opposite side. These will then tie at centre back.

Take the 1.5 metre length of 1.5cm wide ribbon and make a small bow in centre. Attach to centre front of bodice through hem and skirt. Sew button on centre of bow.

Sew 3 more buttons along centre front bodice.

Attach buttons to button band.

Thread 1cm wide ribbon through longstitch patt (see Diagram 3) starting and finishing at the centre back.

BONNET

Push 100 Ns to WP.

Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row.

Using MY, work hem as given in note.

Set RC at 000. Using MT, K2 rows.

*** Using MT-2, K3 rows. Pick up loops from 4 rows below and hang on to corresponding Ns. Using MT, K1 row ***.

Insert longstitch patt 2. Set machine for st st. K2 rows.

Rep from *** to ***, once more.

Set RC at 000. K36 rows. Work hem as given in note.

Cast off 30 sts at beg of next 2 rows.

40 sts.

K40 rows. Using WY, K a few rows and release from machine.

Press. Join side seams.

LOWER EDGE BAND

Push 80 Ns to WP. With wrong side facing, hang the 40 sts held on WY on to the centre 30 Ns gathering evenly. Hang rem edge on to 25 Ns at each side, placing hem and pin tuck over 8 Ns and missing 4 Ns for depth of longstitch patt. Using separate lengths of MY and 'e' wrap method, cast on 4 sts at each side. 88 sts.

Using MY, work hem as given in note.

Cast off.

TO MAKE UP

Thread 1cm wide ribbon through longstitch patt and secure ends.

Cut remaining 1.5cm wide ribbon in half.

Make 2 small loops at one end and attach to front lower edge band.

Rep on rem side.





**FREE
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Automatic Intarsia on the 6000E

Before I begin on the subject for this month, I would just like to tell you about something that happened to me whilst using the 6000E. If you have had pushers mis-selecting for no apparent reason, this may be an avenue to explore. Now I am not saying that my machine can never go wrong, but as long as I can remember, it has been behaving impeccably. I had just completed three garments on the trot without any problems and was sitting at the machine working out a stitch pattern for number four. I was using a geometric pattern that set the machine with three pushers up and one down all the way along the bed and as I was knitting, out of the corner of my eye, I saw two pushers down together. Luckily with a regular pattern any pushers that are in the wrong position stick out like a sore thumb. As I continued to knit, it was obvious that I had a problem. It was also obvious that the problem would not be solved by the usual changing of a pusher because the mis-selection was random. The next thing to do was to see if the pushers were mis-selecting on any particular rows of the pattern. As I had a painful left shoulder, I used the motor. I am not joking but I did over one thousand rows without a single pusher misbehaving! I thought it had been some sort of hiccup that has sorted itself out and I could safely continue experimenting. As soon as I started knitting, the pushers were all over the place again — well that's exaggerating a bit but you know what I mean! It then became obvious that it was only going wrong when I was knitting manually and then only for say the first fifty rows. The penny dropped! Because of my bad shoulder I was knitting one handed. After

*Irene explains the art of 'stepping gently'
to produce zig-zags*

about fifty rows my right arm got tired so I helped it along with the left. The way the lock sits on the bed is important and

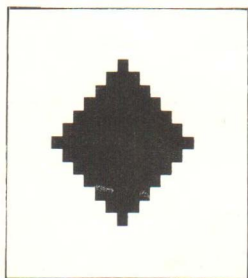
if this is not correct it can be a cause of mis-selection. It would seem that by knitting with one arm, I was somehow twisting it or exerting uneven pressure. Perhaps I was 'snatching' the lock backwards and forwards instead of setting a steady rhythm. Whichever it was, this was the cause of my problems. I have since knitted three more garments, two handed or with the motor without anything going wrong so I am fairly confident that I am correct in my assumptions.

Now to the topic of this month — automatic Intarsia for the 6000E. Let me first clear up a few misunderstandings. Intarsia

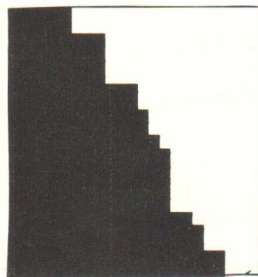
is simply a generic term for blocks of colour in single bed work without floats linking the blocks. If you think of Intarsia as picture knitting, I am afraid that the 6000E will not do this automatically. For something like Donald Duck, you have to use the special Intarsia Lock called the Picto. The 6000E will knit Intarsia in up to four colours in a row but only geometric type patterns, such as I have been making manually in my articles over the last few months.

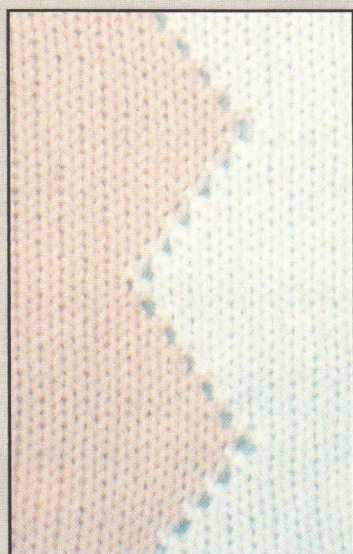
The machine selects pushers to form the blocks of colour according to the squares on a card or built in pattern. The

PATTERN 1



PATTERN 2





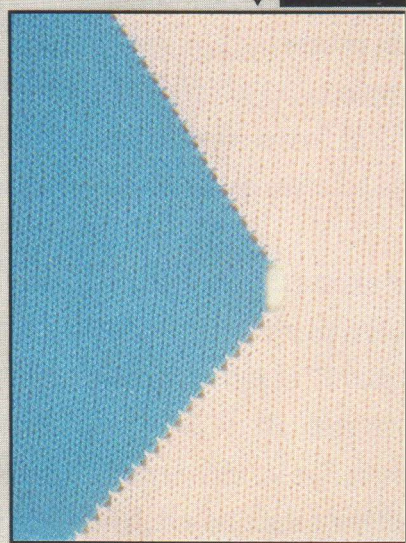
Swatch A



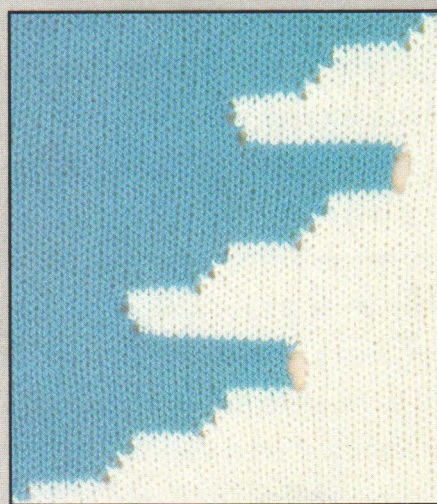
Swatch B



Swatch C



Swatch D



Swatch E

four colour changer limits the possible number of colours to four and no colour can appear more than once in a row otherwise there will be a float as it jumps from one block to the next. Therefore, not all cards are suitable. Pattern 1 is not suitable because the background appears on either side of the motif. Pattern 2 is suitable because each colour appears only once across the pattern. One side of the work will be colour one and the other

colour two. It is the way the two colours join that forms the pattern. In order for a pattern to be used for automatic Intarsia, it must be enlarged widthways so that the pattern is the same or larger than the number of stitches to be worked on. In other words, the pattern must fill the knitting and not repeat. Swatch A shows the familiar zig zag which was knitted automatically using pattern 1400 and knit technique 245. This swatch is the maximum

width possible without enlarging. You cannot get around enlarging by setting it to be worked as a single motif. All stitches other than the 24 of the pattern would become background colour, so white would appear again on the left of the pink. When enlarging, try to get as close to the required number of stitches as possible. The pattern used 24 stitches. To knit this pattern over 100 needles, it has to be enlarged five times

but I could then use up to 120 needles if I wanted. You can knit over less but never more. To knit Swatch B and C, I enlarged four times giving a possible 96 needles to work over of which I have used only 60 stitches for my swatch. When you enlarge a pattern, the steps of the join are also enlarged. 1 stitch becomes 4, 2 stitches becomes 8 etc. Instead of the nice gentle zig zag of Swatch A, by enlarging x four for Swatch B, sharp points are formed. Please note, I have not made any attempt to avoid the holes on any of the swatches. In order for the blue to get from its last stitch to its new one four stitches away, floats are unavoidable — Swatch C. For garments, try to enlarge by as little as possible because the bigger the factor, the longer the float. I must say, if I was using this pattern for a garment, I would look very hard at the instructions to see if I could do without the four stitches and enlarge only four times instead of five.

If working only with two colours, there is another possibility and that is to enlarge both the stitches and the rows and then smooth the blocks formed by using the OUTLINE facility on ENLARGE/POSITION. When enlarged in both directions by the same factor and smoothed, pattern 1400 comes back to the gentle zig-zag, as shown in Swatch D. As you can see, the machine didn't quite know what to do when it got to what should have been the point. It only reads black and white squares and doesn't realise that we want them to come together to form a zig-zag. The hole could be avoided by wrapping or you could hand select these few pushers to continue to the point. You could get some rather interesting, and unpredictable results by enlarging the stitches and rows by different factors and then smoothing. Especially interesting were the patterns that changed colours in uneven steps. Finally for this month, Swatch E shows pattern 1408 enlarged x three for rows and x four for stitches. I am not saying I necessarily like it but it is interesting.

Until next month.

Irene

THE JUNE ISSUE ON SALE 20th MAY WILL INCLUDE:

COLOUR AND DESIGN WORKSHOP is the title of a new and exciting series starting this month. Written by Linda Jackson (the textile designer behind 'Artika Designs'), she starts with advice (plus lots of examples) on light and shade and how it affects our reactions to pattern and colour.

MASTERCLASS with Betty Abbott continues using the PPD for designing garments with contrasting patterns, or yokes that blend on to the background. Her simple tips for making the most of your PPD opens up a whole new world of ideas for electronic owners.

STEP BY STEP concentrates on 'waste' knitting and shows beginners how to use it, pick up from it and a couple of short cuts for manipulating stitches and making fancy edges.

FOCUS ON EUROPE starts a holiday season review of the European knitwear scene. Penny Wright-Thompson tells us what to look for and where to find it.

NON-INTARSIA INTARSIA is the name Irene Krieger gives to her quick and easy technique for making Intarsia-look designs with a little help from the sewing machine. To help you put the techniques into practice, she has designed 'Anchors Away' — a long-line top useful in everyone's holiday wardrobe and each almost guaranteed an original!

SLITS AND SLOTS is the section where Wendy Damon shows us how useful and decorative *deliberate* holes in knitwear can be!

THE AMERICAN TOUCH — Joyce Schneider continues to answer her students' questions about the ribber and en route gives useful techniques for neat rib edges and good elasticity.

THE STITCH LIBRARY concentrates on motif patterns, with a variety of themes to suit all the family and in a range of sizes to be worked easily on all machines.

Time can be at a premium when you are planning your holiday wardrobe, so we've kept things simple, but definitely wearable this month. There are two variations on the theme of handy long-line colour block cardigans; a useful summer top which would look equally at home on the beach or at the disco; a Fair Isle bordered sweater for those cooler days; nautical motif tops for classical casual wear — and a special item for the man in your life, a double-breasted jacket in tuck stitch.

Adapt-a-Pattern gets in on the 'nautical' scene, with two very different variations of the same garment. A motified 'guernsey' look for a boy and a sailor collar addition for a girl. The principles of the amendments are fully shown, so that you can readily work your own adaptation for any size or age group. In some of the further articles, variety is definitely the 'spice of life'. Maxi-Motifs concludes with the last three zodiac signs this month, with one given a painting treatment that can be adapted to all sorts of designs. Ruth Lee continues with fascinating ideas and fabrics for edgings and welts to give that 'Designer Look'. Fabrics and Furnishing by Betty Barnden takes a humble square and works and assembles it in different ways to make some very covetable home accessories. Surface Decoration with Fabric details how you can make your own padded, quilted, embroidered appliques to complement all sorts of garments. So much and we've still not mentioned Machine Works — where Peter Free answers readers machine problems; Punchcards with a Plus manipulating koala bears; Cotton on to Cotton with Terry Mason's overview; Books, Bytes and Stitches bulging with fascinating holiday reading and not forgetting this month's easy to enter fabulous competition where you can win a Horn cabinet — the ultimate in machine storage and usage furniture.

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TODAY'S TECHNIQUES, PATTERNS AND KNOW HOW FOR ALL MACHINES

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PATTERN PLANNING

Combining patterns with the use of a variety of grids can be effective and useful. The floats of large pattern areas can be reduced when the motifs are positioned, albeit casually, over a grid, rather than on a plain background. The variety of grids that can be used also gives rise to variations on the type of stitch pattern that can be worked using the same basic motifs. All the basic stitch patterns I have used were taken from the *Stitchworld* book, but, of course, there are many alternative possible design sources which could be substituted.

MOTIF SELECTION

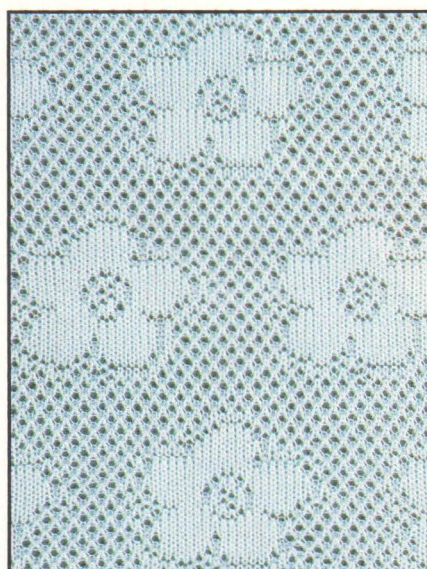
Start by selecting one or two 'motifs'. The flowers were taken from *Stitchworld* pattern 99. Select 'Create Pattern' on the PPD and give yourself a generous size — 60-100 stitches and rows. Help, Menu 7, Patt 99. Select the first flower area and position it at 1,1 on your new grid. Help, Menu 7, Patt 99 again, 'lift' the second flower and place a few stitches away from the furthest right hand point of the first flower. Then reduce the size of the pattern by using Help, Menu 10. Diagram 1 shows the two flowers lifted and placed. As you can see, bits of patterning which we do not need have also been lifted, so the next stage is to delete any odd stitches not required — this is shown in Diagram 2.

GRID SELECTION

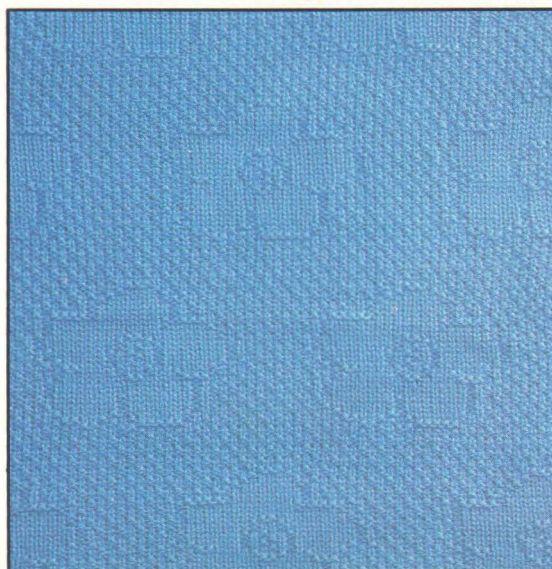
Now we need a grid. Looking at the actual stitch diagrams from the *Stitchworld* book, can be quite rewarding, as many patterns or parts of patterns have interesting potential. Set up another 'new pattern' (oversized as it is easy to reduce the size later), ready to receive your selection. The diamond grid (shown in Diagram 3) was taken from *Stitchworld* 520, left corner at 6,11 and right top corner at 13,24. Step, Menu 8 and set horizontal and vertical repeat, then lay grid on to new pattern number. You can reduce the pattern size so that the grid repeat is 'perfect' on your new pattern, or not worry about it



Sample 1



Sample 2



Sample 3

(as slightly unevenly placed grids can give some interesting results and are worth trying). Set up a new, largish pattern grid and copy the background grid — using Help, Menu 7, then 1 (for all) plus horizontal and vertical repeat (Menu 8) and place the diamond grid on your new larger pattern area.

PLACING THE MOTIFS

Return to your edited flower patterns and lift one of them. Try out different positions on the grid (the '3' button to see a reduced view is extremely useful here) until you are happy with its placement and confirm using 1. If any of the background grid has made your flower outlines a little awkward, then edit them out until you are happy with the appearance. Now you can use the other flower or simply amend the perspective of the original and place another one. The three flowers actually in place on Diagram 4 are very similar. The lower left hand one is exactly as 'lifted'. The one a little higher and to the right is upside down and reversed, whilst the highest one at the left is simply reversed. Check how the pattern will look repeated by using Help, 10 to reduce the pattern size (make the grid match here if you want it to). Then set up a large new pattern, say 80 stitches by 120 rows. Lift the whole of your flower and grid pattern on to the new 'sheet' using the horizontal and vertical spread and press 3 to get a good overview of how the pattern will look repeated. If you are satisfied, then note the pattern number of your original repeat. If you are not, then return to the flower pattern and amend grid or flower positioning, or add in extra flowers or motifs as desired. Although my grid wasn't matching when the pattern was reduced in size, I liked the appearance and was happy with the zig-zag split, which shows clearly on the Fair Isle knitted version in Sample 1.

POTENTIAL AMENDMENTS

The pattern has plenty of scope for further embellishment if desired. If you want to reduce the floats in some areas, then add in some tiny flowers and

NG WITH THE PPD

Creative fun with adaptable grids

Carol selects a floral design and shows various grids and placements

DIAGRAM 1

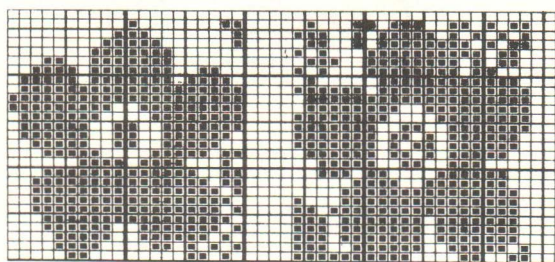
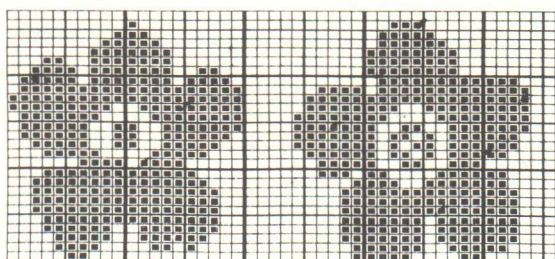


DIAGRAM 2



'scatter' them at apparent random, over the larger float areas. Alternatively, you could add tiny leaves or winding stalks to do the same job.

NEW STITCH STYLES

Selecting a different base grid, such as that shown in Diagram 5, gives rise to other potential stitch styles. You will find some useful 1x1 and 1x2 grid amongst the charts for thread lace patterns, I lifted a corner of one such pattern for the second

DIAGRAM 3

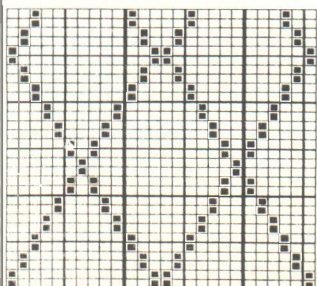


DIAGRAM 4

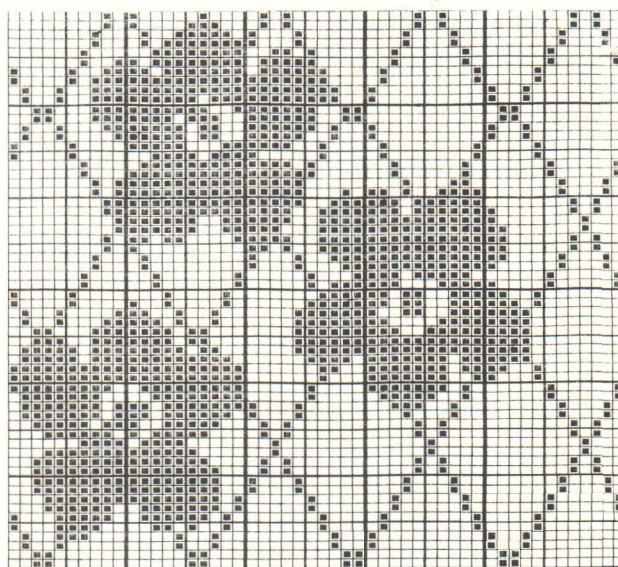
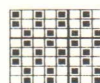


DIAGRAM 5



grid. Having decided on a thread lace design and finding solid flowers work well surrounded by a thread lace background, there were a few amendments to be made to the flower motifs.

AMENDING THE MOTIF

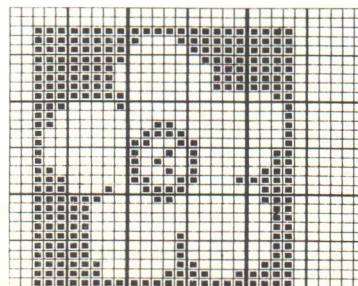
Create a new pattern, a little larger than one of the flower motifs. Now lift the flower motif, but use the negative switch and place it on the new pattern number (see Diagram 6). Now, for thread lace, marked squares form the lace and white squares the background. So to

outline a flower, we want the actual flower 'white' and its edge black. As we now have a negative background, it is quite a simple matter to erase the excess black squares until we have an outline — as in Diagram 7. This is the new flower motif we can use on the grid. So, create a new pattern, larger than the flower all the way round and use the whole of the grid from Diagram 5 spread horizontally and vertically to fill it. This time it will definitely look better if the pattern repeats exactly, so check this when it is down and if it doesn't, use reduce patt (10) to amend the repeating edges at top and right.

MOTIF PLACEMENT AND COUNTERCHANGE

Lift the flower outline and ensure you use Help, Menu 8,

DIAGRAM 6



PATTERN PLANNING WITH THE PPD

DIAGRAM 7

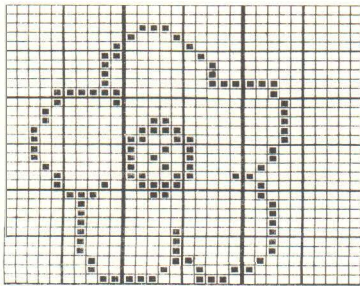


DIAGRAM 8

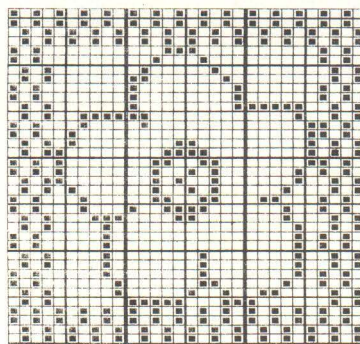
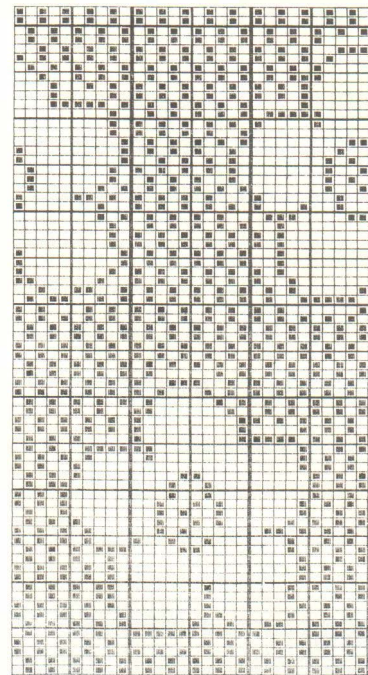


DIAGRAM 9



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Superimposition before placing the motif, fairly centrally. Although the superimposition will wipe out some of the background (see Diagram 8), if you did not use it, the outline would be lost in the grid! A little editing round the flower edges to fill in some of the 'lace' lost when the flower was placed takes very little time. Reduce the pattern size to get a neat and repeating lace pattern round the flower. Note the stitches and rows used and then use Help, 10 and double the number of rows. Now you can add a counterchange of the design. Help, Menu 7, lift the lace pattern you have just completed (not the blank rows you have added). Help, Menu 8, set the spread horizontal. Now place the pattern above the first repeat, position it on the centre stitch and the first blank row after the lace pattern. Confirm the setting for a similar result to that shown in Diagram 9.

bright acrylic was used as the lace thread. This design could also be used as a Fair Isle pattern — the largest floats would be in the flower area, so no problems here, but it might look rather busy if you didn't choose your colours carefully. However, this background forms a lovely moss stitch which shows off the plain flowers well, when knitted with the garter carriage — as shown in Sample 3.

The PPD opens up so many possibilities for patterning on many of the electronic machines, with the potential of viewing many fabric styles in a sort of preview mode before knitting them, that this article has only scratched the surface of the potential. Don't hesitate to pick out some motifs and grids of your own and just play around — the results might surprise you!

KNITTING STYLES

The finished thread lace pattern is shown in Sample 2, where



TRUNK CALL

Having been a fan of MKN for several years, I thought I would offer a couple of ideas for knitting accessories for your readers.

Since I started machine knitting I've been collecting antique trunks, I now have eight ranging in age from 1875-1895. After stripping the embossed tin exteriors and paper interiors, I repaint the tin, expose the wood slats and coat them with polyurethane varnish to preserve them. Inside I varnish the wood, repaper and put in a cedar bottom, so they are perfect for yarn storage. The trays are excellent for accessories like lace carriage, Intarsia carriage, beads and tools.

Last month I was fortunate enough to find an old wrought iron Singer treadle sewing machine base. My fiancé found an old marble window sill 17" x 33" that is 1" thick and after cleaning it up, drilled four holes to fit the base. It makes it heavy and very sturdy — just perfect for my knitting machine, 891 standard — since I use a garter carriage with it, it is a perfect knitting table. It also looks rather unique.

Perhaps some of your readers will want to look through their attics and basements — the trunks are lovely decorative items and can hide, I mean keep safe, quite a lot of yarn. They do double duty as coffee tables, TV stands, plant stands or seats if they have flat tops and the camel backs are nice for under windows.

Also, the blusher brushes that come with the blush compacts are handy for cleaning the machine beds.

I must tell you I have really enjoyed some of the inserts this year. The November Socks has shown me how easy they are — thank you.

D Sue Wells
Tuy, Arkansas
USA

LOOP THE YARN

I have been machine knitting for over 30 years and a lot of your hints and tips I have taken for granted. But after a lot of thought I decided we all have to learn. So therefore I submit the following.

I knit a lot of baby shawls (Katherine Kinder Pattern) Double Bed Knitting. As I also do a great deal of voluntary work, I often have to leave my knitting. As these are only 2 ply the weight of the cast on comb

HINTS & TIPS

*Have you overcome a specific problem?
Share your discovery with other readers and
we'll pay you £5 for your trouble!*

upsets the row tension. After much thought I tried tying two loops of yarn at each end of the cast on comb (loops being 10-12 inches long). I found that when I had to stop knitting all I had to do was to remove the weights and loop the yarn over the gate pegs. This removed the strain on the knitting and tension was maintained.

Yours, a machine and hand knitaholic.
D Hemsley
Eldene
Swindon

CHEAP APPLIQUÉ

I must admit having finished making my lounge curtains I was quite pleased. The colours for a change matched the room and I loved the fabric design. The flowers on the fabric I decided I could use for something else. Appliqué. I tacked the design I wanted on the wadding with a piece of cotton lining the wadding.

- Fabric
- Wadding
- Cotton lining

I machine stitched round the design and then machine buttonhole stitched around the outside of the design and cut close to this edge. I hand stitched it to a plain jumper and it looked lovely.

Hope this encourages other knitters to find ways of making very cheap appliques.

Jacky William
Stourport-on-Severn

CALCULATED INCREASE

Being hopeless at maths, I

always keep a pocket calculator handy and I have discovered a Magic Trick which saves loads of time.

When knitting a sleeve, the pattern will say, for example, 'Knit 10 rows, increase each end of next and every following 7th row...'. Press '1' and '0' to put 10 into the calculator, press

'+', '7' and then '=' and it will show 17. Nothing very clever here, but if you press '=' again it will add another 7, and you will get 24; press it again to get 31, and so on.

It's as easy as this $10+7=17$
 $=24$
 $=31$

So if I am interrupted by the phone, dog, husband etc., I just press a few keys and hey presto! I know exactly when next to increase without having written anything down.

Also, when the pattern tells you to increase '12 times altogether' if you press the '=' 12 times you will know which row is your last increase. (in the above example, three '=', three increases, last increase row 31 — easy peasy!)

One small problem: not every calculator can do this. The good news is that it is often the cheaper ones that do — mine cost £1.99.

I hope this tip will be useful — I haven't seen it before, but perhaps it's so obvious, everybody knows it already.

Your magazine is super — keep up the good work!

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KNITMASTER

SILVER REED

13

Garter Carriage Top



MACHINES: These instructions are written for standard gauge electronic machines with garter carriage. We used a Brother 910 with accessories

YARN: Bonnie's 4 ply Sable Crepe

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used Lilac (MY)

STOCKISTS: Available from your local Bonnie's & Tools stockists or see loose insert for special order form

SIZES

To suit bust 81-86[91-96:96-101:101-106]cm.

Finished measurement 96[104:111:118]cm.

Length 54.5[55.5:56.5:57.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's 4 ply Sable Crepe.
1 x 500g cone in MY.

GARMENT WEIGHTS

281g for size 91-96cm.

MAIN TENSION

33.5 sts and 53.5 rows to 10cm measured over patt (tension dial approx 4*).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

MYLAR SHEET PATTERN

Fill in mylar sheet before starting to knit.

The 1x1 rib patt is also required.

PATTERN NOTE

Pattern variation switch 1 in upper position.

All other variation switches in lower position.

Pattern selector switch in middle position.

First row of patt 1.

Last row of patt 24.

Left end of patt 1.

Right end of patt 24.

Y24, Y100, Y1.

1, 24, G1, G1, G100.

BACK AND FRONT ALIKE

Push 80[86:92:98] Ns at left and right of centre '0' to WP.

160[172:184:196] Ns.

Attach garter carriage. Using MY, cast on.

Program machine for 1x1 rib.

Using MT-3, K28 rows. CAR.

Program machine for main patt.

Set RC at 000. Using MT, work in patt.

K152 rows. Place a marker at each end for start of armholes.

Set RC at 000. K until RC shows 56[60:64:68]. CAR.

SHAPE NECK

Make a note of position in patt.

Using a separate length of yarn, cast off the centre 22 sts. Using nylon cord, K 69[75:81:87] sts at left by hand taking Ns down into NWP. Cont on rem 69[75:81:87] sts at right for first side.

K1 row. Dec 1 st at neck edge on next and every foll alt row, 22 times in all. 47[53:59:65] sts. K until RC shows 112[116:120:124].

Using main carriage and WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 56[60:64:68].

Starting at correct position in patt, complete to correspond with first side, reversing shapings.

NECKBAND

(KNIT TWO PIECES)

Push 131 Ns to WP. With wrong side facing, hang back neck edge evenly on to Ns.

* Using MY and MT, K1 row.

Attach garter carriage. Program machine for 1x1 rib. Set RC at 000. Using MT-3, K27 rows.

Cast off loosely *

Rep for front neck edge.

JOIN SHOULDER SEAMS

Push 47[53:59:65] Ns to WP.

With right side facing, hang

back right shoulder sts on to Ns.

Remove WY.

With wrong side facing, hang

corresponding front shoulder sts

on to Ns. Remove WY.

Using MY and MT, K1 row.

Cast off.

Rep for rem shoulder sts.

ARMHOLE BAND

(KNIT TWO)

Push 147[155:163:171] Ns to

WP. With wrong side facing,

hang one armhole edge evenly on to Ns.

Work as given for neckband from * to *.

TO MAKE UP

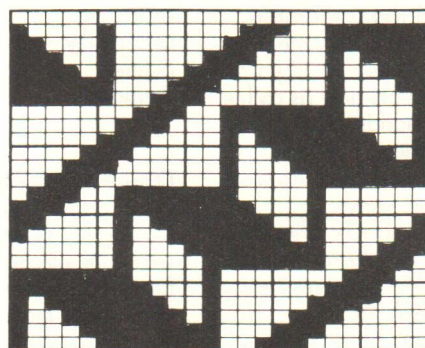
With wrong side facing, block pieces out to correct measurements and steam. Do not allow iron to touch fabric.

Join neckband seams. Fold neckband in half to inside and slip stitch in place.

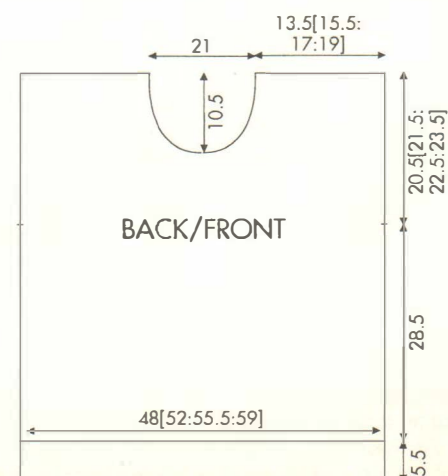
Join side seams.

Fold armhole bands in half to inside and slip stitch in place.

MYLAR SHEET PATTERN



24 sts x 24 rows



etty



14

SITTING PRE

Lady's Cardigan



MACHINES: These instructions are written for standard gauge machines with or without ribber

YARN: Forsell 4 ply Wool
FIBRE CONTENT: 100% Wool

COLOUR: We used Dusky Pink 145 (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigton, Leicester LE8 2SG

SIZES

To suit bust 86[91:96:101]cm.
Finished measurement 95[100:105:111]cm.

Length 50.5[53:55.5:57]cm.
Sleeve seam 45.5[45.5:48:48]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forsell 4 ply Wool.
1 x 500g cone in MY.
10 buttons.

GARMENT WEIGHTS

275g for size 86cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

28 sts and 40 rows to 10cm measured over st st (tension dial approx 6*).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

MACHINES WITH RIBBER

With RB in position, set machine for 1x1 rib. Push 133[141:147:155] Ns on MB and corresponding Ns on RB to WP.

* Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB. CAR *

MACHINES WITHOUT RIBBER

Push 133[141:147:155] Ns to

WP. ** Return every 3rd N to NWP.

Using WY, cast on and K a few rows ending CAL.

Set RC at 000. Using MY and MT-2, K71 rows.

Bring every 3rd N into WP. Make a hem by picking up loops from first row worked in MY and hanging on to corresponding Ns. CAR. **.

ALL MACHINES

Set RC at 000. Using MT, K 86[92:102:104] rows.

SHAPE RAGLANS

Set RC at 000. Cast off 2[2:3:3] sts at beg of next 4 rows.

Using fully fashioned method, dec 1 st at each end of every foll alt row, 40[42:42:46] times. 45[49:51:51] sts. RC shows 84[88:88:96]. Cast off.

RIGHT FRONT

MACHINES WITH RIBBER

With RB in position, set machine for 1x1 rib. Push 65[69:73:77] Ns on MB and corresponding Ns on RB to WP. Work as given

for back from * to *.

MACHINES WITHOUT RIBBER

Push 66[70:73:77] Ns to WP. Work as given for back from ** to **.

ALL MACHINES

Set RC at 000. Using MT, K1 row. Foll chart, work manual lace patt. K until RC shows 86[92:102:104]. CAR.

SHAPE RAGLAN

Set RC at 000. Cast off 2[2:3:3] sts at beg of next and foll alt row. K1 row.

Using fully fashioned method, dec 1 st at right edge on every foll alt row, 40[42:42:46] times. At the same time, when RC shows 65[69:69:77]. CAL.

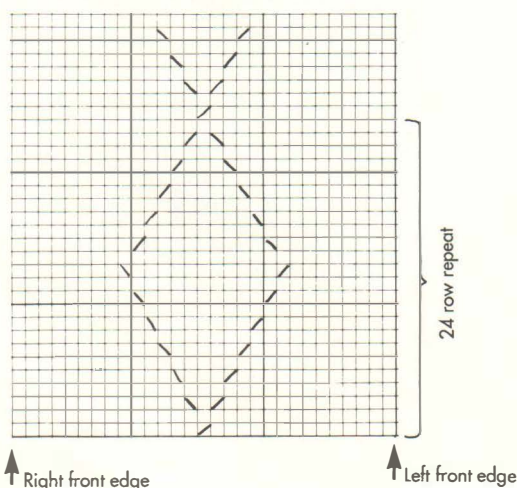
SHAPE NECK

Keeping raglan shaping correct to end and lace patt correct as long as possible, cast off 4 sts at left edge on next and foll alt row.

Dec 1 st at neck edge on every row, 11[13:14:14] times.

K until RC shows 84[88:88:96]. 3 sts rem. Cast off.

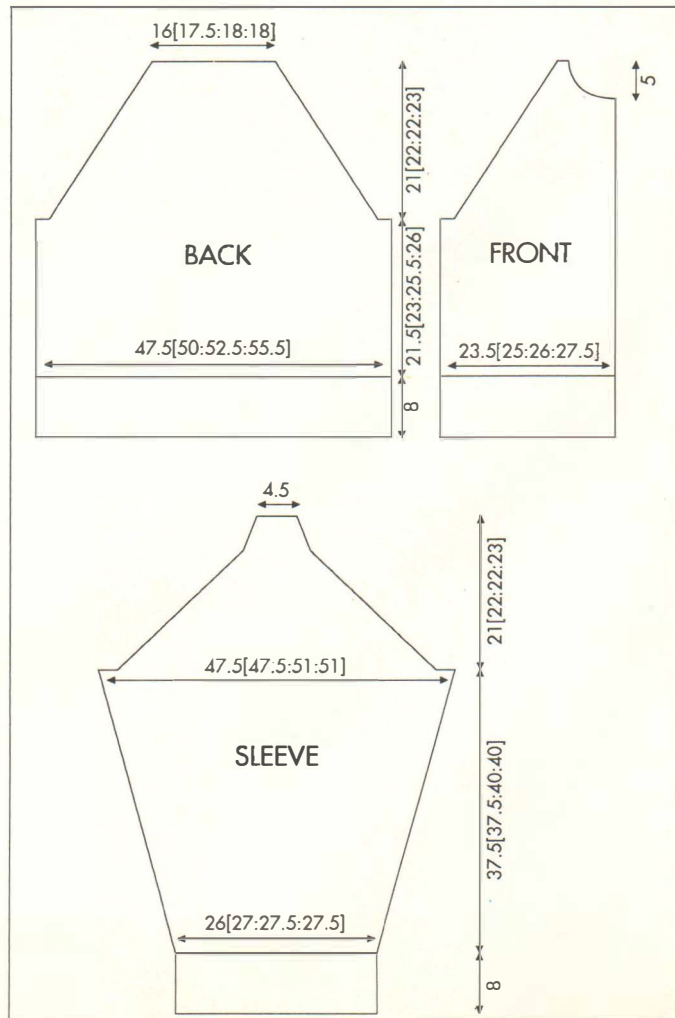
CHART FOR MANUAL LACE PATTERN



KEY

1 square = 1 st and 1 row

- = Transfer st on to adjacent N at right. Leave empty N in WP.
- = Transfer st on to adjacent N at left. Leave empty N in WP.



LEFT FRONT

Work as given for right front, reversing shapings and working lace patt the same distance away from front edge.

SLEEVES

MACHINES WITH RIBBER

With RB in position, set machine for 1x1 rib. Push 73[75:79:79] Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to *.

MACHINES WITHOUT RIBBER

Push 73[75:79:79] Ns to WP. Work as given for back from ** to **.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 5th row, 30[29:32:32] times in all. 133[133:143:143] sts. K until RC shows 150[150:160:160].

SHAPE RAGLANS

Set RC at 000. Cast off 2[2:3:3] sts at beg of next 4 rows.

Using fully fashioned method, dec 1 st at each end of every foll alt row, 23[27:24:31] times. 79[71:83:69] sts.

Using fully fashioned method, dec 1 st at each end of every row, 33[29:35:28] times. 13 sts rem. RC shows 83[87:87:94]. Cast off.

NECKBAND

MACHINES WITH RIBBER

With RB in position, set machine for 1x1 rib. Push 151[155:161:161] Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to * but only knitting to RC 22 before transferring to MB.

MACHINES WITHOUT RIBBER

Push 151[155:161:161] Ns to WP. Work as given for back from ** to ** but knitting only 41 rows before making the hem.

ALL MACHINES

Using MT, K1 row. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With RB in position, set machine for 1x1 rib. Push 15 Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K4 rows.

Make a buttonhole over the centre st on next and every foll



21st[22nd:23rd:24th] row, 10 times in all. K until RC shows 196[204:213:222]. Cast off.

MACHINES WITHOUT RIBBER

Push 15 Ns to WP. Using MY, cast on by hand.

Set RC at 000. Using MY and MT-2, K4 rows.

Make a buttonhole 4 sts in from left edge and 4 sts in from right edge on next and every foll 21st[22nd:23rd:24th] row, 10

times in all.

K until RC shows 196[204:213:222]. Cast off.

BUTTON BAND

Work as given for buttonhole band, omitting buttonholes.

TO MAKE UP

Wash and dry pieces.

Block out to correct measurements and press.

Join raglan seams. Join side and sleeve seams.

Pin neckband in position to right side of garment. Backstitch through open loops of last row worked in MY.

Remove WY. Fold ribbed neckband in half to inside and slip stitch in place.

Attach front bands. Fold st st bands in half to inside and finish buttonholes. Sew on buttons.



15

Lady's Racked Rib Sweater



MACHINES: These instructions are written for Singer 2310 machines
YARN: Any multi-coloured 4 ply yarn which will knit tension given
FIBRE CONTENT: 100% Acrylic
COLOUR: We used soft pastel shades (MY)

SIZES

To suit bust 86[91:96:101:106]cm.
 Finished measurement 98[104:110:114:120]cm.
 Length 65[65:66:66:67]cm.
 Sleeve seam 45cm.
 Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Multi-coloured 4 ply Yarn.
 1 x 400g cone in MY.

GARMENT WEIGHTS

465g for size 91cm.

MAIN TENSION

26 sts and 60 rows to 10cm measured over racked rib patt (tension dial approx 6/6).
 Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Front neckline is shaped using the cut and sew method.
 All st counts refer to FB only. Inc, dec, cast on or off corresponding BB sts as required.
 Measurements given are those of finished garment and should not be used to measure work on the machine.

RACKED RIB PATTERN

Arrange Ns as shown in Diagram 1.
 Back carriage: C /

Front carriage: C /
 Rack right one notch, K4 rows.
 Rack left one notch, K4 rows.
 Rep these 8 rows throughout.

BACK AND FRONT ALIKE

Set machine for 1x1 rib. Push

128[136:144:148:156] Ns on both beds to WP. Arrange Ns for 1x1 rib. CAR.
 Using MY, cast on and K3 tubular rows.
 Set RC at 000. Using MT-6/MT-6, K28 rows.

Set RC at 000. Using MT/MT, K2 rows.

Set machine for racked rib patt as given in note. Work in patt.
 K until RC shows 210. Place a marker at each end for start of armholes.

K until RC shows 360[360:366:366:372]. Mark the centre st and cast off.

SLEEVES

Set machine for 1x1 rib. Push 78[78:81:81:84] Ns on both beds to WP. Arrange Ns for 1x1 rib.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K28 rows.

Set RC at 000. Using MT/MT, K2 rows.

Set machine for racked rib patt as given in note and work in patt.

Shape sides by inc 1 st at each end of every foll 9th[9th:8th:8th:8th] row, 26[26:27:27:28] times.

130[130:135:135:140] sts.

K until RC shows 240. Mark the centre st and cast off.

NECKBAND

Push 130 Ns on both beds to WP. Using WY, cast on and K approx 10 rows.

Set RC at 000. Using MY and commencing with MT, dec tension by .5 on every foll alt row, until RC shows 10.

Using MT, K2 rows.

Commencing with T4 and inc tension by .5 on every foll alt row, K until RC shows 22.

Using WY, K a few rows and release from machine.

TO MAKE UP

Mark front neckline as shown in Diagram 2.

Zig-zag along line and then cut away excess.

Join shoulder seams.

Join neckband seam. Pin neckband in place to right side of garment. Backstitch in position through open loops of last row worked in MY. Remove WY.

Fold in half to inside enclosing raw neck edge. Catch in place st by st.

Sew in sleeves.

Join side and sleeve seams.

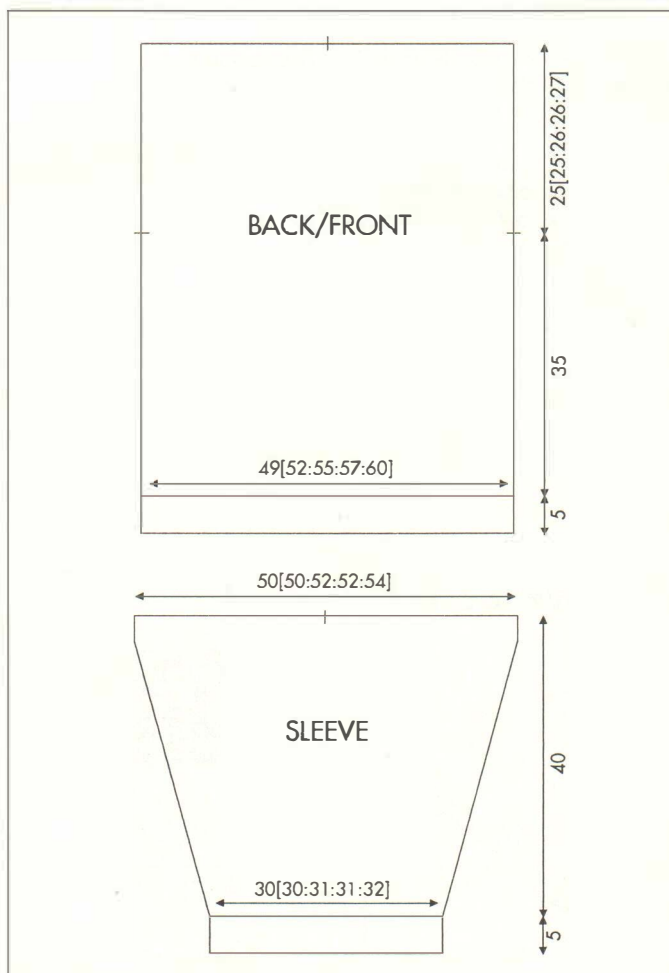


DIAGRAM 1

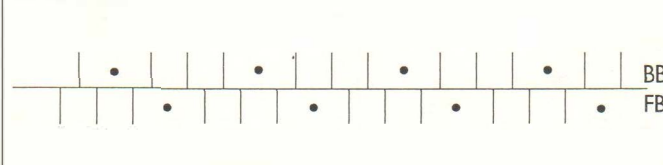
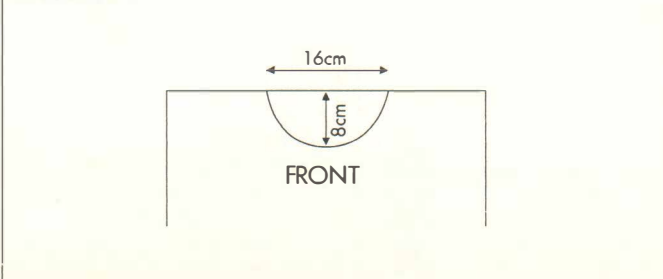


DIAGRAM 2



SINGER

Double Bed Lace

With summer upon us, this month

Trudie looks at beautiful lace fabrics worked on the double bed

Some beautiful summer fabrics can be knitted on the Singer. This month I would like to show you how to knit one of them: double bed lace. All you need are a reel of sewing thread and a cone of fine cotton.

For my samples I have used a big reel of Gütermann thread and 2/30s acrylic. The thread used for overlockers is ideal for this type of fabric. The best thicker yarn to use is 2 ply cotton or fine crêpe. It is very important to hold the cotton reel steady, in a position where it can unwind easily. In the past I put a pencil through the reel and fixed that on a box. This did not work very well so now I cut the top off an empty cone

and stick the reel into the hole. (Diagram 1). The second important thing is to get the tension right. The tension on the mast is set to 1. The thread is taken over the disk and wound anti-clockwise round the wire, instead of leading it under it, before taking it over the white wheel. This extra winding keeps the tension arm at the correct level for easy knitting with very fine thread. Samples 1, 2 and 3 are all based on Jac V.

Back Carriage V, Jac Key IN,

like holes. A darker thread shows up the holes more clearly, either black, navy or brown or a much darker tone of the main colour.

DIAGRAM 1



SAMPLE 2: This time the fine thread is in the main feeder and the thicker yarn in SYG. I have used pattern 2/2 (Diagram 3) with bird's eye, but no colour reverse (MUMUU). T 3/3, Bedspace 3. The best patterns for this setting are ones which do not have too many adjacent empty squares. The design shown in my MKN March '93 article works very well. This lace is very fragile looking, but surprisingly strong.

SAMPLE 3A: One does not need a pattern to knit fine lace. The lower part is knitted with the electronic box set to bird's eye and Jacquard (MUUUU). This produces a 1:1 pattern which changes every two rows. In the middle part the same pattern is racked every two rows. To do this the tension has to be set to 4.5/4.5, Bedspace 4. The top part of the sample is knitted in ordinary bird's eye (MUMUU), T 3/3.

SAMPLE 3B: This is the reverse of Sample 3a. As you can see this side looks very good too. This type of lace can also be knitted with either the BB or FB set to C, or the FB 1111 buttons UP and the front carriage set to O. Don't forget to press the front Jac Key in! The resulting fabrics are slightly thicker.

DIAGRAM 2

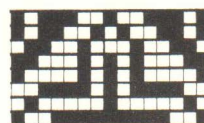
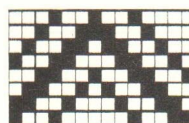


DIAGRAM 3

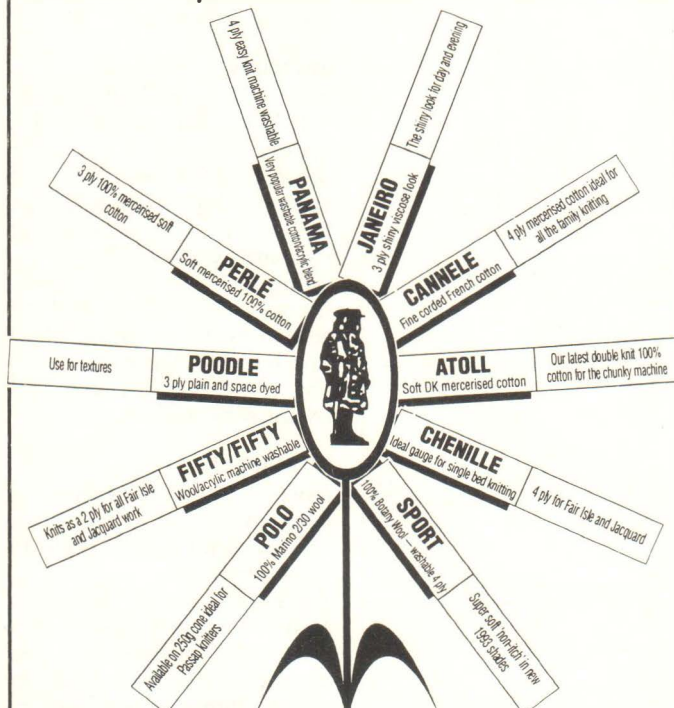


both NRLs UP.
Front Carriage V, Jac Key IN.

SAMPLE 1: The thicker yarn is in the main feeder and the fine thread is in the SYG (second yarn guide). The electronic box is set for bird's eye and colour reverse (MUMDU). I used card 2A/7 (Diagram 2). T 3/3, Bedspace 3. The majority of the needles knit with the thicker yarn and only a few needles knit with the thread and look

SAMPLE 4: As long as there are no long floats, we can knit a version of single bed thread lace on our machine. The back carriage is set to Jac and the front carriage disconnected. This type of knitting looks best when the pattern is elongated so that each hole is knitted over two rows. Not more than two adjacent needles should knit with the thread. With 4 ply yarn and T7, this single bed lace works very well.

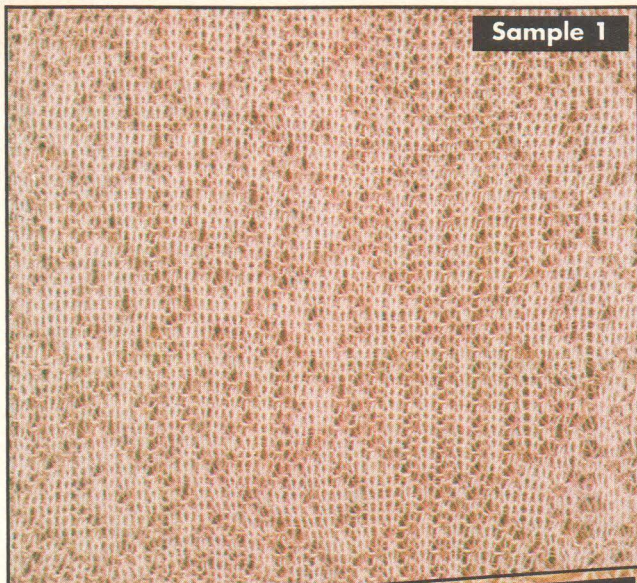
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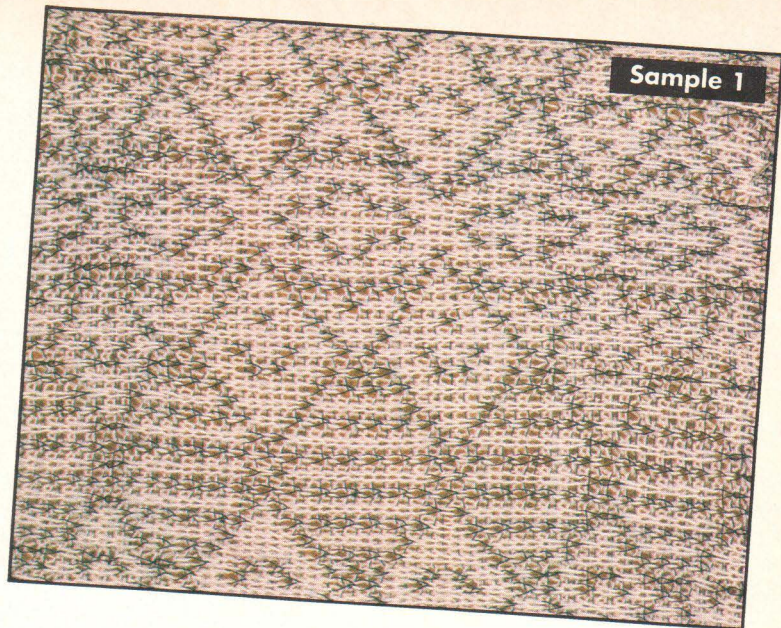
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Sample 1



Sample 1

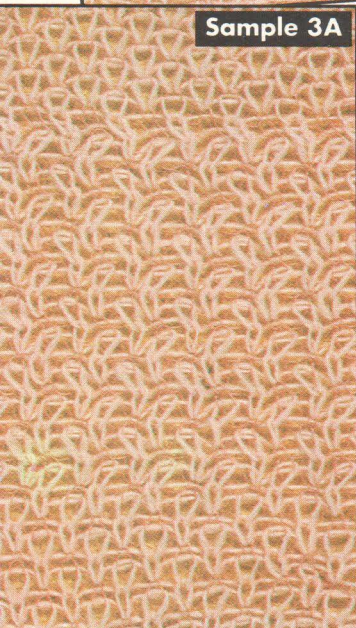


Sample 2

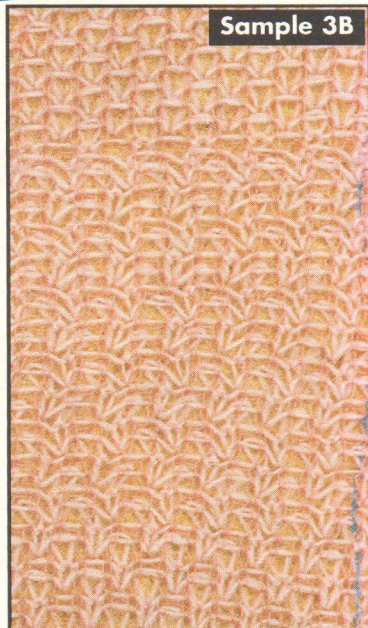
It is one thing to be able to knit this fine double bed lace and another thing to use it on garments. After the fabric is steam pressed, it feels very stable with very little vertical stretch and slightly more horizontal stretch. It would be ideal for the skirt of a baby's christening gown. For a blouse or sweater the pattern of Sample 2 could be knitted with the thread in SYG for the front and back, and the sleeves and collar with the thicker yarn in

SYG to give a very lacy look. Knitted sideways this lace can be used as a skirt over an underskirt. Lace curtains and other soft furnishings are another possibility. Next month we'll look at some more summer fabrics. Until then

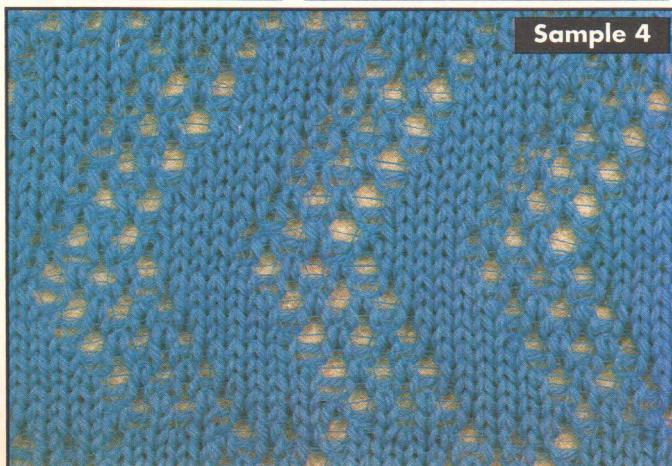
Trudie



Sample 3A

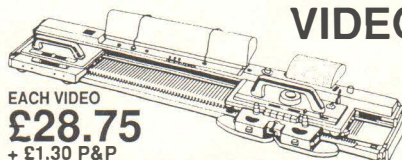


Sample 3B



Sample 4

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- *WELTS
- *MAKING UP
- *TENSION SQUARES
- *INCREASING & DECREASING
- *SMALL KNITTING PROJECTS
- *SHOULDERS & NECKLINE IN PARTIAL KNITTING

NEW SINGLE BED PATTERNING & ATTACHMENTS (3hr) **NEW**

- *FAIRISLE, SLIP, TUCK & WEAVING
- *SETTING UP PUNCHCARD FOR GARMENT WITHOUT PLAIN KNIT ROW
- *SETTING CARD FOR NECKLINE PATTERN ROW
- *SINGLE MOTIF
- *CHARTING DEVICES, KNITHEADER, KNIT RADAR, KNIT TRACER
- *COLOUR CHANGER
- *INTARSIA

FIRST RIBBER VIDEO

(3hrs) As with the beginner's video this is a comprehensive first ribber video, covering:

- *VARIOUS RIBS
- *NECKLINES
- *BUTTON & BUTTONHOLE BANDS
- *INCREASING/DECREASING & CASTING OFF

OTHER VIDEOS INCLUDE:

- * SECOND RIBBER * CRAFTS & SKILLS OF MACHINE KNITTING * NECKLINE KNOWHOW

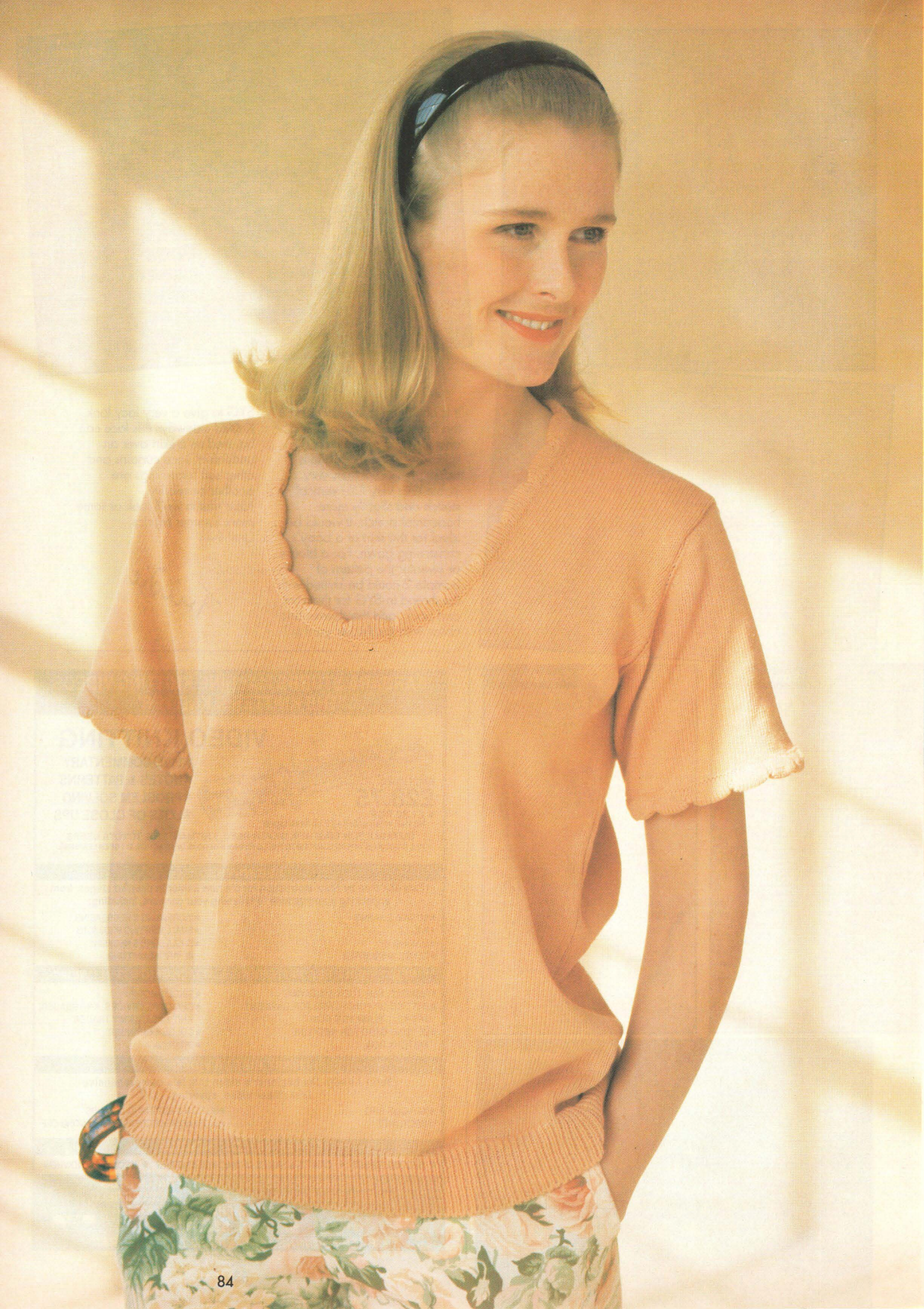
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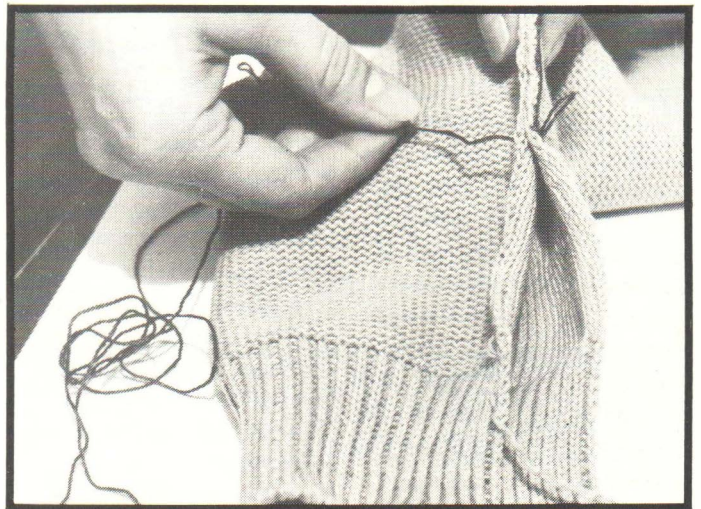
Getting the most from your linker

Part two

Hazel Scott explains how to re-style existing knitwear and still have a perfectly finished garment

We are now adapting the simple cotton crew neck from last month's *MKN* into an elegant summer tunic. We are making the neckline deeper, shortening the sleeves and adding scalloped neckband and cuffs. With the help of your linker, you can easily adapt your existing garments, with excellent finished results. Starting with your garment from last month, you will first need to unravel the linked seams. Carefully unpick the finished end of the linking and pull the loose end to release the whole seam (Picture 1). Do this

in the reverse order that you linked them, first side/sleeve seams, then right sleeve seam, right shoulder and neckband. Your garment will remain joined at the left shoulder and left sleeve. Lay it out flat, with the wrong side of the knitting facing uppermost. Lightly press the wrong side of your knitting (medium heat/low moisture steam), unrolling and flattening the edges to be seamed. Replace contrast markers at centre of sleevehead on right sleeve, middle back neck and inside edge of right shoulder. Make a template for the new neckline,



PICTURE 1 ▲

▽ PICTURE 2

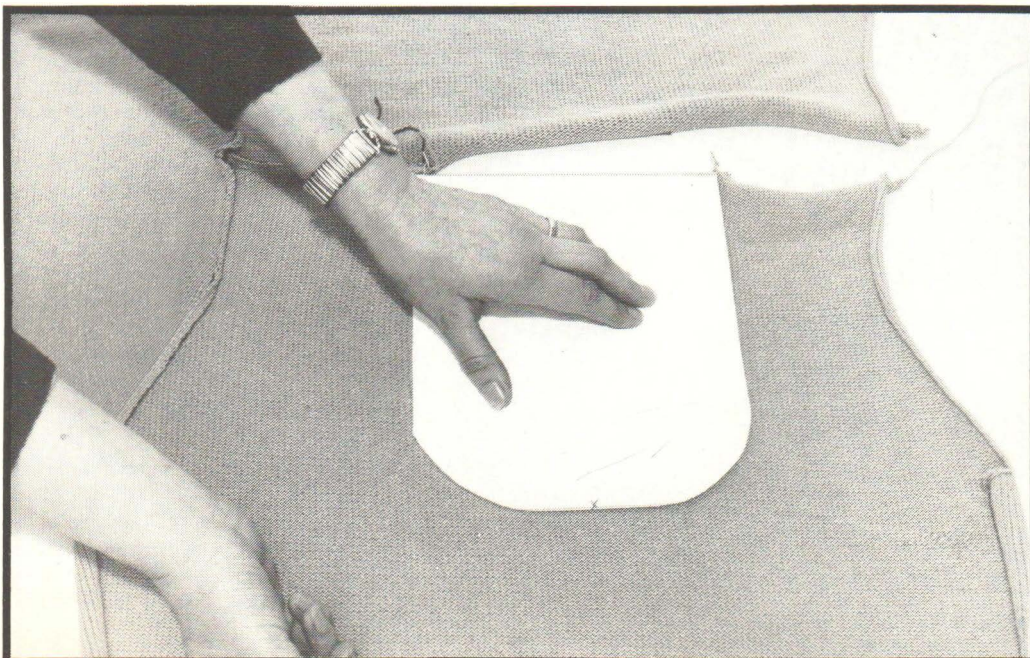
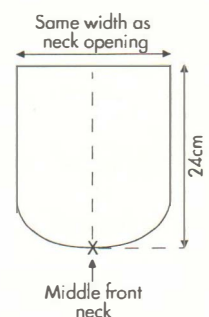
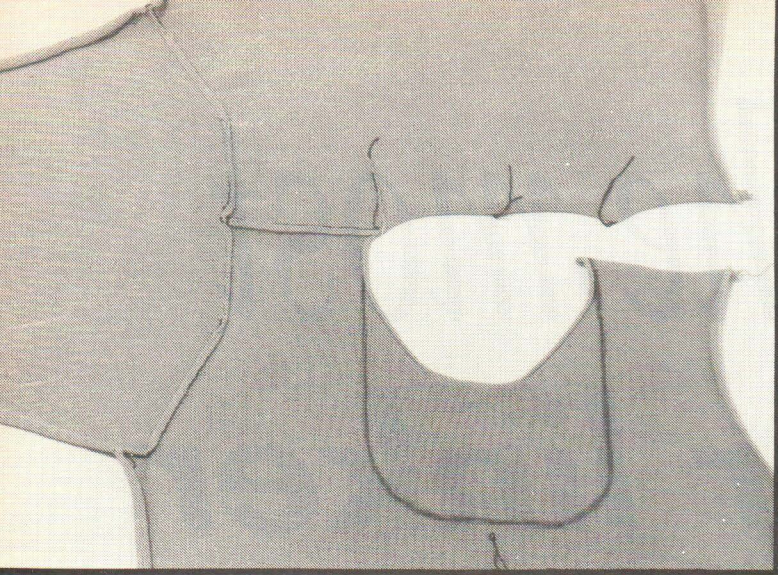


DIAGRAM 1

Template for front neckline



as shown in Diagram 1. You can cut this out of card. Place template on front of garment and trace directly on to the garment, around the outside edge of the template (Picture 2). It is preferable to use tailor's chalk. (If you use anything else, make sure it will wash out and only mark on the



PICTURE 3 ▲

wrong side of the knitting). Put a contrast yarn marker on the knitting, just below middle front neck. This will help you to attach the neckband evenly. For sleeves, mark a straight line across each sleeve, 20cm down from top of sleevehead (Picture 3). With your sewing machine, zig-zag over the marked lines on front neck and on sleeves. If you are sewing by hand, use two close rows of backstitch. Cut the front neck approximately one stitch inside of the marked/stitched line (Picture 4). Take care not to cut too close or snip the stitching. Cut sleeves one row below the marked/stitched lines and discard unwanted pieces.

SCALLOPED CUFF BANDS (KNIT TWO)

Cast on 60-0-66 sts in stocking stitch. Knit at least 2-3cm of waste yarn. RC 000. Change to main yarn (tension dial 4), knit 4 rows. Hold every 10th stitch and knit 6 rows. Cancel hold and knit one row (11 rows). Hold same stitches as before and knit 6 rows. Cancel hold and knit 4 rows. 21 rows have been worked. Now change to waste yarn and knit at least 2-3cm.

SCALLOPED NECKBAND (KNIT ONE)

Cast on 100-0-100 sts in stocking stitch. Knit at least 2-3cm of waste yarn. Follow same method as cuff

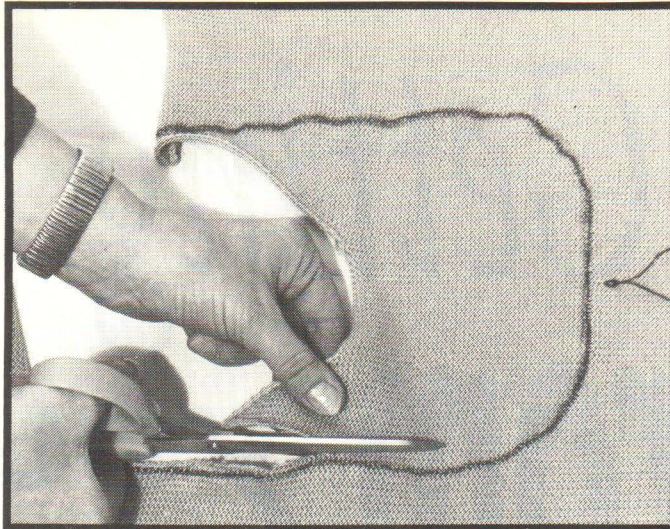
bands until RC 21.

Now, with contrast yarn, mark first row of main knitting on stitches 25 left (middle front neck), 50 right (left shoulder) and 75 right (middle back neck). Now, change to waste yarn and knit at least 2-3cm.

LINK CUFF BANDS

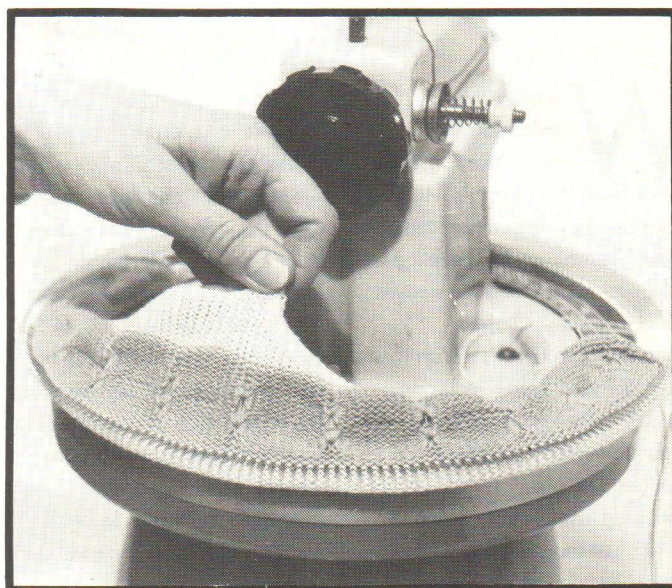
Step 1 — Hold band with wrong side facing towards you. Working from left to right, press each stitch from the bottom row of the band on to the point ring — one stitch per point — making sure that each point comes right through the centre of each stitch (Picture 5). The whole band will be above the point ring, with the bottom piece of waste yarn below it.

Step 2 — Hold sleeve upside



PICTURE 4 ▲

▽ **PICTURE 5**



▽ **PICTURE 6**



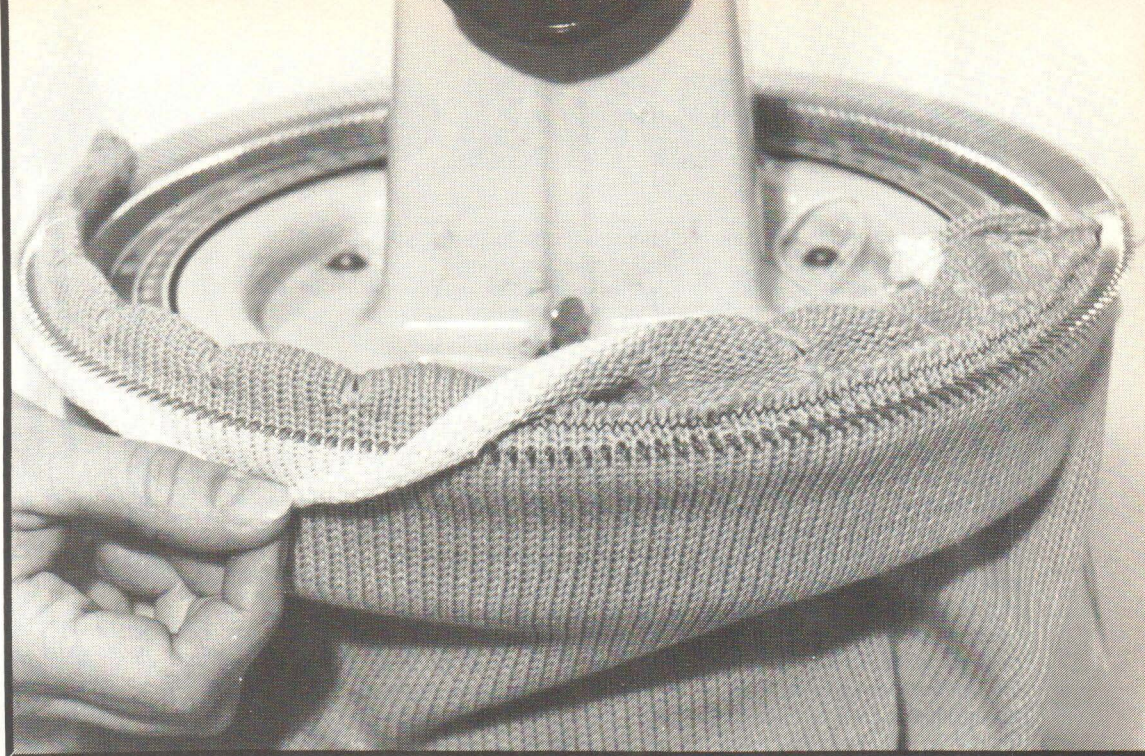
down, with right side of knitting facing towards you. Working from left to right, press bottom edge of sleeve evenly on to the same points as cuff band. The sleeve will hang below the point ring, with the marked/stitched line above it (Picture 6).

Step 3 — Working from left to right, fold over the top of the cuff band. Again press each stitch from the top rows of band on to the point ring — one stitch per point — making sure that the points come right through the centre of each stitch (Picture 7). The seam allowance is now completely enclosed inside the cuff band. The band is standing above the point ring, with the waste yarn below it. Do not weave in any ends, as they will show on the right side of the knitting. Link the seam and remove it from linker, leaving an end long enough to slip stitch the cuff. Check the seam carefully before removing waste yarn (Picture 8). Repeat for second sleeve.

LINK NECKBAND

Step 1 — Put entire length of neckband on point ring, using the same method as Step 1 for cuff band.

Step 2 — Hold body the correct way up, with right side of front facing towards you. Using same method as Step 2 for cuff band, press on



PICTURE 7 ▲

Getting the most from your linker

neckline, matching markers at middle front neck, left shoulder and middle back neck.

Step 3 — Use same method as Step 3 for cuff band. Now, complete the remaining seams in the following order:

Right shoulder — With right sides of knitting facing together, link front and back of body at right shoulder, weaving in ends as you go. Leave the open edges of the

neckband to be slip stitched by hand. Check your linking before cutting off any woven in ends.

Right sleeve — Attach right sleeve to body. With right sides of knitting facing together. Match the middle of the sleevehead to the right shoulder seam and weave in ends as you go. Check seam, cut off woven-in ends and remove marker.

Side/sleeve seams — Link each seam. With right sides of knitting facing together and weaving in any ends. Leave the cuff bands to be slip stitched by hand.

Finishings — With the long end, neatly slipstitch the open edge of the bands, up one side and down the other, enclosing any untidy bits inside the casing. Securely overstitch the ends of each seam, weaving any remaining ends into the seams.

▽ PICTURE 8



If one is involved in teaching student designers, June is one of the busiest months in the academic year.

Examinations take place and the colleges have their degree shows. As many of these shows as possible need to be seen if teaching staff are to keep abreast of developments in other design institutions. I have always encouraged knitters to attend at least their local college exhibitions or to make day trips to visit colleges further afield. The talent in our design colleges is renowned throughout the world and the college exhibitions are open to the public, allowing everyone to see creative work of the highest order. Great inspiration can be gained from such visits. Now, however, there is the 'New Designers' exhibition held at the Business Design Centre, Islington, London, which brings together more than twenty-eight design colleges under one roof. At last year's event there was much to admire in all areas of textiles. The knitting was especially

interesting and in some cases innovative, the sheer exuberance of the work and the students' uninhibited use of colour was exciting to see. I spent over four hours at the exhibition and could have spent longer. It really is worth making a special effort to attend even if you have to travel to London specially. Colleges as far apart as Dundee and Brighton exhibit so in one place you can see work in all fields of textiles, printed, woven and knitted predominating.

Last year I did not write about the event as I went unprepared, but I did particularly note one young designer, Deborah Parrish, who had produced some very interesting knitting and had graduated from the London Institute. Deborah was educated in Dorset, then went to Bournemouth to do a foundation course in design, at the end of this course she went to London to study for her B.A. Hons degree in knitting. While at the London Institute, Deborah spent six weeks on a work placement in New York,

their tracks! We illustrate one of her designs opposite. If you manage to visit this exhibition do not miss looking through some of the students' design portfolios and sketch books, these so often give clues to the background of the work and most importantly, demonstrate the thinking behind it. To understand where the designer's inspiration came from, particularly in the case of innovative design work, looking through the sketch books is invaluable. This kind of serious looking is always an excellent learning process and assists us in understanding how other knitters and designers work. It also gives insight into how pattern, construction and texture has been achieved and manipulated from the original inspiration, and how the designer has arrived at the finished statements. This year's 'New Designers' exhibition runs from July 15th until July 18th and is open to the public. Not to be missed! Another event worth noting for those knitters interested in fashion garment shapes and style, and also open to the public, is the 'British Student Fashion Week', also at the Business Centre,

This and that

John Allen is brimming with information this month. Exhibitions, talent, catalogues and threads, he has some very useful contacts

working for Aviary Studio Inc. The work she exhibited at the 'New Designers' demonstrated the use of very bright colours, knitted in Jacquard constructions. She also used plain-coloured grounds to show off three-dimensional flowers and abstract applied decoration. The effect created by Deborah's use of colours, stitch constructions and embroidery was like a summer garden and halted visitors in

Islington from May 24th to May 28th. Many of our best fashion colleges show off their students' work at this event. Each college participating has a time slot, four fashion shows daily at 11 am, 2pm, 4pm and 6pm. Remember the high profile colleges will be the most popular and it is standing room only if you arrive late! For more information, phone the Business Design Centre 071-359 3535. Most knitters have collections of

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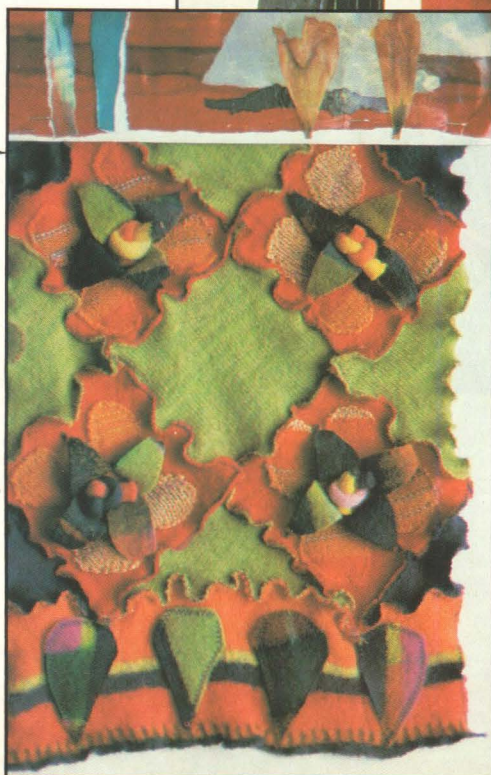
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books on and about knitting. One of the problems I have is not only finding out what is available on the subject both here and in America, but also in obtaining books; particularly if they are published in the States. This problem is even harder for those people who live away from large cities. I have now found the answer at least to finding out and obtaining American publications! The answer is the *Unicorn Textile Book Catalogue*, this is a catalogue published every few months and lists an inconceivable number of books on all fabric craft subjects.

The catalogue was started by Seymour Bress, who at first specialised only in weaving books, but later added other crafts. Today the catalogue covers all the fabric crafts and more! In 1987, the company was bought by Glimarka Looms 'n Yarns. Since that date the catalogue has grown from an eight page paper into a 72 page book, covering more than 1,600 titles! The last catalogue I received had over a hundred titles in it just on knitting, plus many more on weaving, embroidery, design, colour and so on and so on!

This catalogue can be obtained from The Unicorn, Books for Craftsmen Inc, 1338 Ross Street, Petaluma, CA 94954-6502, USA or Tel: area code 707-762 3362

or Fax, area code 707-762 0335. You will need to send the equivalent of £2.40 for handling and postage or phone and use a credit card, which is much easier. This is a really wonderful source catalogue. My contact is Mr Lars Malmberg. A few weeks ago I wanted some gold thread, but I could find very little variety or choice until I found Benton and Johnson Ltd. This small company produces a large



range of mainly embroidery threads, but many are ideal for knitting and decoration on top of knitting. Most of the threads are in gold and silver, although there are a few coloured ones. Most are on reels, but a few come on cone. The thread is not cheap, but it is beautiful and the company is well worth a visit if you are interested in gold and silver thread. Visitors are welcome, but you do have to telephone first. The company says: "come along and see our pick 'n' mix counter". Samples are available if you send an

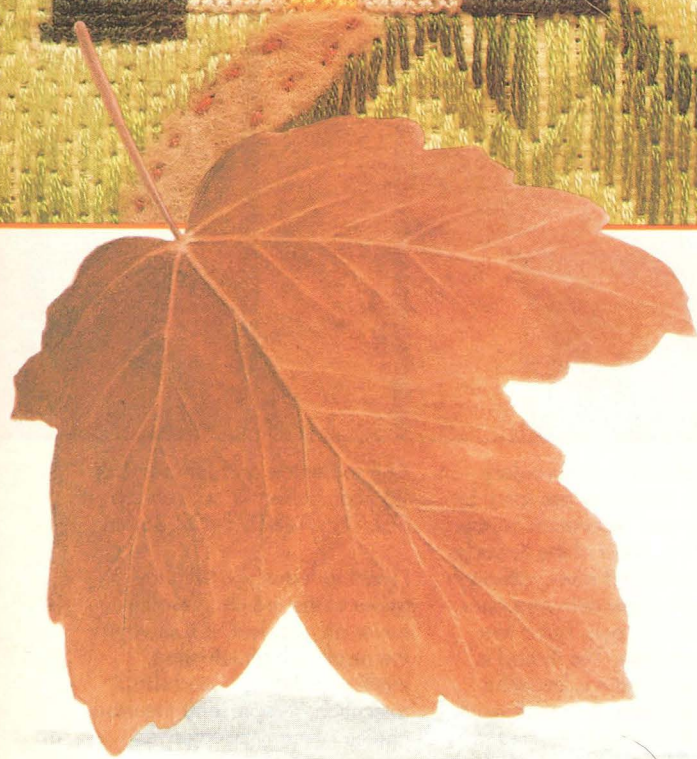
SAE to Benton and Johnson Ltd, 26 Marshalsea Road, London SE1 1HF. Tel: 071-407 8646.

I want to leave you with my quote of the month: 'Quality is never an accident, it is always the result of high intention, intelligent direction and skilful execution; it represents the wise choice of many alternatives'.

Happy knitting

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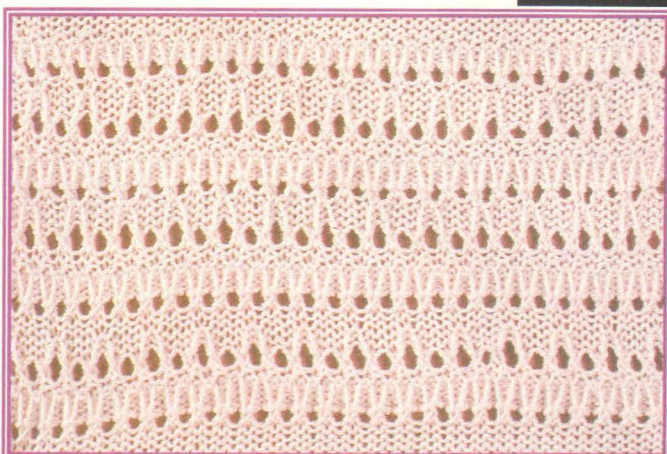
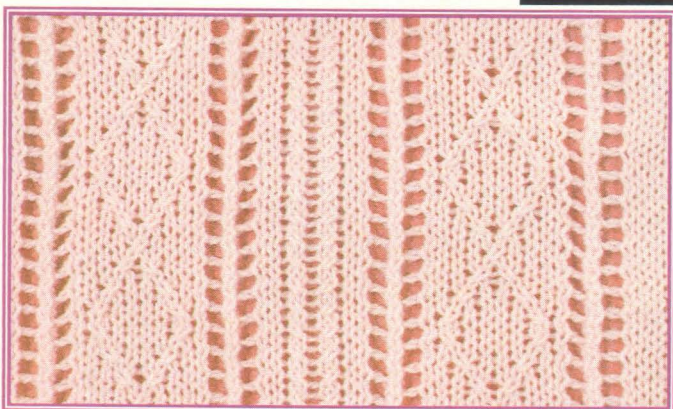
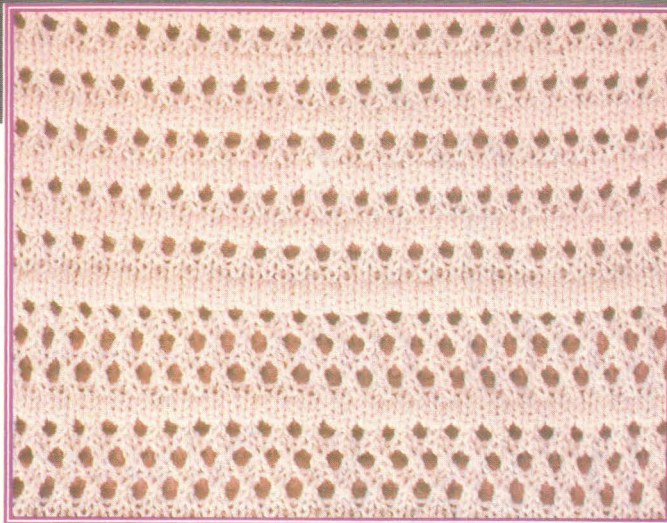
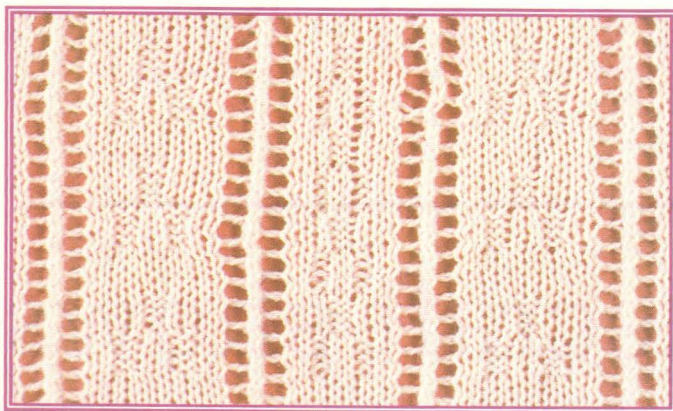
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Plain Lace plus a little **Texture**

*Carol shows how you
can add extra
detail to plain lace*

Discreet texture and fine detail is the fashion statement for 1993/94 — according to many of the designers showing at the 'Design in Knitwear' show! So, with this in mind and summer just about here, take a look at adding extra detail to some plain lace patterns. I'm afraid that these are only available on the Toyota 950 machines, which can knit and transfer stitches simultaneously. However, most of the Toyota models have a lace carriage, so the ideas could be readily adapted to different lace styles if desired.

PLAIN LACE BASICS

When the lace extensions are fitted on the main carriage, other features of the patterning dial cannot be used. For instance, if a tuck pattern were selected, then before stitches could be knitted or tucked, the lace extensions would already have attempted to transfer stitches from any forwardly selected needles!

At best this would create holes and a horrid muddle and at worst a jam and possibly bent needles! So, with the lace extensions in place, you cannot work anything other than stocking stitch or transfer lace. If

you wanted a pattern combining bands of tuck with lace, the lace arms would need to be removed before the tucking sections could be worked and then replaced for the lace sections. However, there are quite a few simple manual techniques which could be used to enhance the lace patterns.

GARTER STITCH MOTIFS

Sample 1 uses a very simple vertical lace pattern, whose columns form a perfect frame for some additional patterning. With discretion and classical looks in mind, some simple garter stitch motifs have been worked. Stitches have to be manually reversed and re-knitted, using the working chart in Diagram 1. This is not as tedious as it sounds. Plenty of safety pins can come in useful here. The garter stitch has been worked in four row

sections. Before each section, take the stitches which need to be re-knitted off on to a safety pin. Where there are two adjacent stitches, they can both go on to the same pin. Leave the empty needles in situ and knit four rows of plain lace. Drop the stitches from the needles which were left empty four rows ago and use the latch tool to knit up stitches manually. To get the plain stitches on the purl side, remember the hook of the latch tool should be facing the sinkers. Hook finished stitches on to their respective needles and put further garter stitches on to the safety pins. If you haven't the pins, or there are young fingers around the machine, thread a piece of contrast waste yarn or nylon cord through held stitches whilst the required rows are being worked. This holding method is quicker than dropping and re-knitting stitches after the rows have been knitted.

To minimise the effort on a garment, do not work the motifs in every column, nor all the way up. Choose small areas for such manual work, the detail will still be there, but the overall knitting time will be minimised.

CROSSES AND CABLES

Sample 2 continues the discreet theme with a crossed lattice of single stitches, worked from Diagram 2. The same column lace design has been used. Patterns on stocking stitch panels alternate between diamond lattices and tiny twists — the latter are really very mini cables made by crossing one stitch behind another (shown in the centre panel). Crossing one stitch behind another is very quick and easy to do, although I have to admit slightly more

DIAGRAM 1

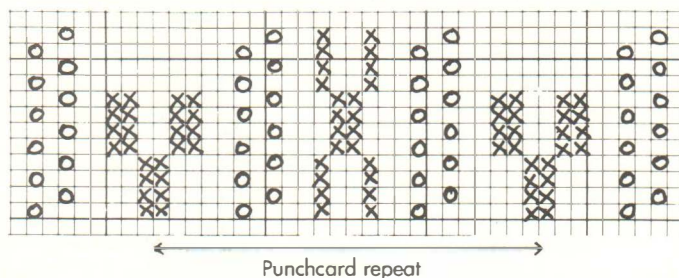
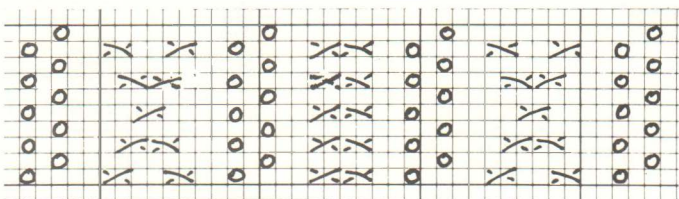


DIAGRAM 2



KEY

O = Punched hole in card

X = St turned for garter st

X = St at left crossed behind st at right

X = St at right crossed behind st at left

a time. If you want to cable over eight or ten stitches (4x4 or 5x5), then use the spare main yarn to knit the stitches *loosely* first. The object is to make them large enough so there is enough ease to cross them without the stitches or needles straining! When the knitting is completed, the yarn ends can be pulled up gently to match the tension of the rest of the work before being woven in.

Sample 3 is slightly less discreet. The pattern that was amended for this and Sample 4 is shown in Diagram 3. On the lower section of Sample 3 two to three sets of lace transfer have been worked. The card was locked and card selection switched off, so three to five extra rows could be knitted. Then, the stitch from the top of the last row of lace is picked up and hung on to the corresponding needle. With this pattern, it meant alternate needles held two stitches. Ensuring all the needles are re-aligned in normal working position, set for card selection and pattern rotation and work

lovely for baby shawls, blankets and capes (where the tucked areas could give an air trapping effect for light warmth like that of cellular blankets). These pick up patterns are very quick and easy to knit and could be used in conjunction with more complex fine lace designs to give occasional textural interest — so don't hesitate to try out some variations of your own, even simple patterns can give interesting and effective results.



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KH270 PATTERNS

Please could anyone who may have a copy of the KH270 pattern book, and no longer needs it, maybe it is just 'tucked away', get in touch with me? I am happy to buy it as I have all its patterns in my PPD120 and although I can bring each one up on the screen one at a time, it would be nicer to browse through a book. I hope someone can help.

Mrs Jean Ginn
Brighton

members in all parts of the UK. I often get asked by them: "Do you know of any clubs in my area?"

The club organiser can contact me and let me know details of their club.

If anyone would like to join our Bond Club please send SAE for details. We are just going into our fourth year and are 180 members strong.

Jackie Fairfield
Marsworth
Herts

ARTICULATED TRUCK

Can one of your readers please help me? I am looking for an Intarsia chart for an articulated truck and trailer.

I loved your tractor design. My machine gives me great joy, I can no longer go out to work as I look after my ill father. So patterns like these keep me going.

Mrs A Hasler
Bovey Tracey
Devon

DUO 80

I would be grateful if someone could help me obtain a copy of a Passap Duomatic 80 instruction manual. I have mislaid my copy so would be delighted to hear from someone who can either lend me theirs to photocopy or if they no longer require it I would be willing to purchase it from them.

J Marlow
Bidford-on-Avon

FOR BABY

Can someone please help me? I have been looking for baby patterns using DK yarn without any luck. I can find plenty using 4 ply for standard gauge machines, but as I have a Knitmaster chunky I need patterns for DK or chunky yarn. I hope one of your readers can point me in the right direction.

Helen Kennedy
Oban

BOND CLUBS

I do hope you can help me. I am trying to compile a list of Bond Knitting Machine Clubs in the UK. So far in my search I have only located one. My reason for doing this is not to poach members away to join our Bond postal club, but so I can list them in our bimonthly club magazine. We have

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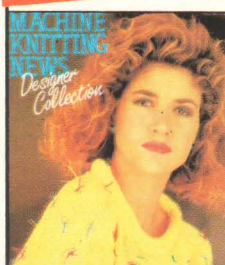
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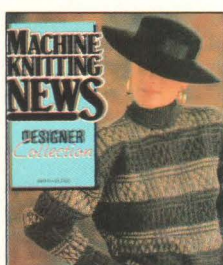
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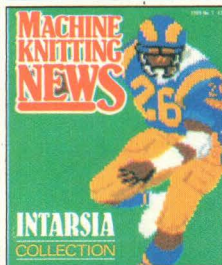
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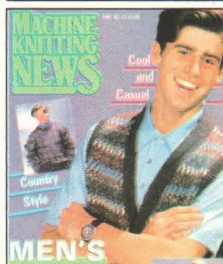
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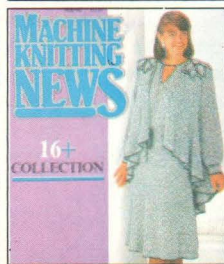
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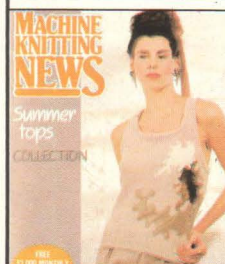
EUROPEAN
COLLECTION NO 5 **82**



CHUNKY
COLLECTION NO 6 **83**



CHUNKY
COLLECTION NO 13 **84**



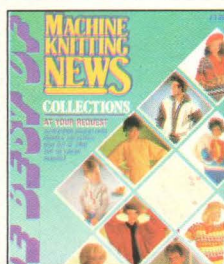
SUMMER TOPS
COLLECTION NO 1 **85**



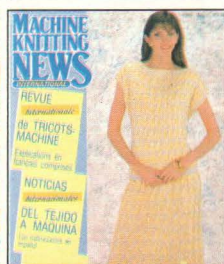
SUMMER TOPS
COLLECTION NO 2 **86**



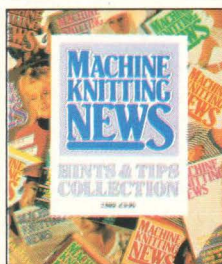
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OVERSEAS POSTAGE RATES ON REQUEST

This month Emma is on home ground drawing inspiration from Elizabethan ornamentation

16

Lady's Top



MACHINES: These instructions are written for standard gauge punchcard machines without ribber

YARN: Brockwell 4 ply Mercerised Cotton

FIBRE CONTENT: 100%

Cotton

COLOUR: We used Parchment 626 (A), Grape 654 (B), Tan 630 (C), Mustard 629 (D) and Barley 627 (E)

STOCKISTS: To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ

SIZES

To suit bust 86-91[96-101:106-111]cm.

Back width at armhole level 66.5[68:70]cm.

Centre back length 68[68.5:69]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brockwell 4 ply Mercerised Cotton.

350g in A.

250g in B.

50g in C, D and E.

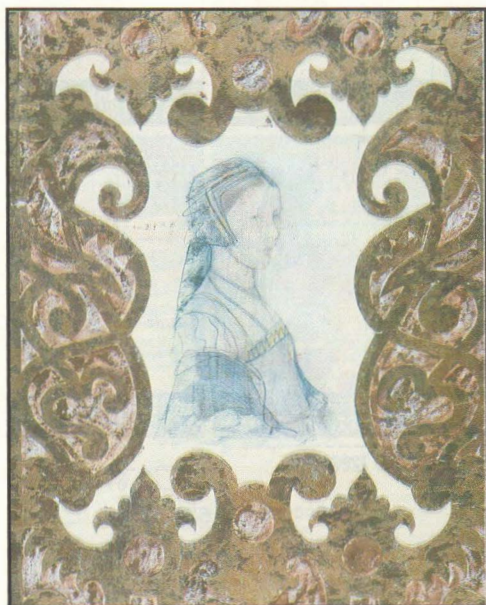
15 buttons.

GARMENT WEIGHTS

557g for size 86-91cm.

MAIN TENSIONS

Wash, dry and press tension

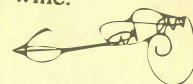


ELIZABETHAN ENGLAND

The style of ornament and decoration which was prevalent during the reign of Henry VIII was developed and influenced by the Dutch, Italian and English designers and by famous names like the artist Holbein until it flourished in the time of Queen Elizabeth. During Elizabeth's reign we find the influence of a great number of Dutch artists, mainly due to England's political and religious sympathy with Holland.

One main feature of Elizabethan ornament is the complicated and fanciful interlaced bands, the origins of which can be seen in the designs of engravers. Other characteristics are a complicated variety of pierced scrollwork, interlaced bands sometimes on a geometrical pattern, but generally flowing, strapwork and nailhead bands, curved and broken outlines, festoons, fruit and drapery interspersed with roughly executed figures of human beings, grotesque monsters and animals with natural branch and leaf ornament, panelled compartments often filled with foliage and coats-of-arms. Colours used seem to be from a relatively narrow but incredibly rich range of predominantly deep and dark reds and rusts combined with gold.

My design this month uses Elizabethan fretwork and combines colours from natural wood panels together with a very dark grape and wine.



swatches before measuring.

32 sts and 41 rows to 10cm measured over st st (tension dial approx 6=MT).

31 sts and 39 rows to 10cm measured over Fair Isle (tension dial approx 7=MT+1).

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.

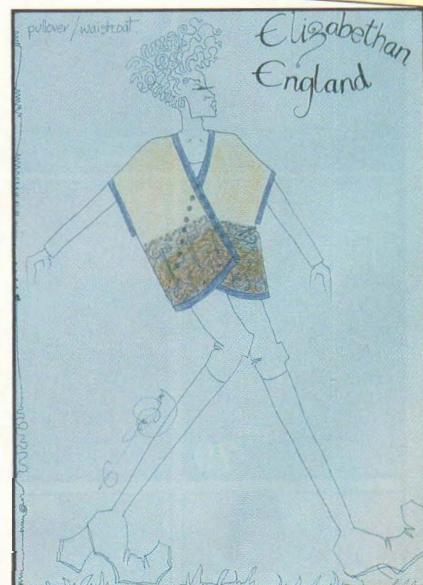
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

COLOUR SEQUENCE FOR PUNCHCARD

C+B, K29 rows.



D+B, K28 rows.

E+B, K34 rows.

91 rows.

FRONT (KNIT TWO)

Push 61[64:67] Ns at left and right of centre 'O' to WP. 122[128:134] Ns.

Using WY, cast on and K a few rows ending CAR.

Set RC at 000.

Around the World

Using B and MT-1, K16 rows.
Pick up loops from first row
worked in B and hang on to
corresponding Ns to make hem.
Using C and MT, K3 rows. RC
shows 19.

Insert punchcard and lock on
first row. Set machine for patt.
K1 row to select. Release
punchcard. Set carriage for Fair
Isle knitting. Using MT+1 and foll
colour sequence given, work in
patt.

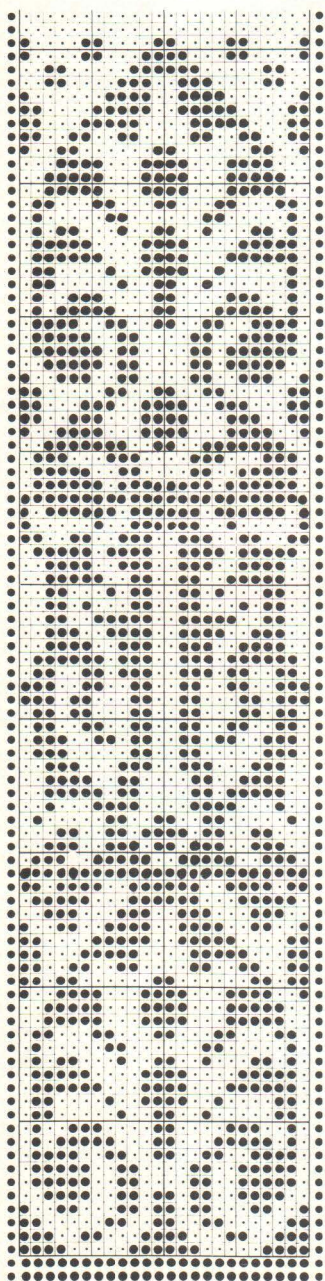
K91 rows. RC shows 111.

Set machine for st st. Using A
and MT, K until RC shows 160.

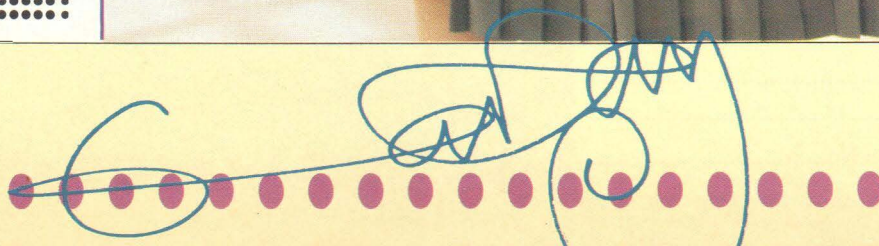
Place a marker at right edge for
start of armhole.

K until RC shows 254[258:262].

Cast off loosely.



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12. SCARLET	13. HYACINTH	14. SAND	15. LEMON	16. SAXE	17. DUSTY PINK	18. TURQUOISE	19. WHITE	20. CLOVER	21. NAVY	

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separate sheet of paper. MKN 6/93



Colour reproduction of yarns is as accurate as printing will allow

Work second front, placing marker at left edge.

BACK

Push 62[65:68] Ns at left and right of centre '0' to WP. 124[130:136] Ns. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using B and MT-1, K16 rows. Pick up loops from first row worked in B and hang on to corresponding Ns to make hem.

Inc 1 st at each end. 126[132:138] sts.

Using C and MT, K3 rows. RC shows 19.

Inc 1 st at each end. 128[134:140] sts.

Insert punchcard and lock on first row. Set machine for patt. K1 row to select. Release

punchcard. Set carriage for Fair Isle knitting. Using MT+1 and foll colour sequence given, work in pott. K2 rows.

Inc 1 st at each end, K3 rows, 29 times.

Inc 1 st at each end. K until RC shows 111. 188[194:200] sts.

Set machine for st st. Set carriage to hold. Push 94[97:100] Ns at left to HP. Using WY, K a few rows over rem 94[97:100] sts at right and release from machine. Cancel hold.

Using WY, K a few rows over rem sts and release from machine.

Push 49[52:55] Ns at left and 45 Ns at right of centre '0' to WP. 94[97:100] Ns. With wrong side facing, hang left half of back on to Ns (centre back is

on N 45 at right and side seam on N 49[52:55] at left of centre '0'). CAR.

Set RC at 000. Using A and MT, inc 1 st at left edge on every foll 3rd row, 44 times. *At the same time*, place a marker at left edge when RC shows 42 for start of armhole.

Cont until RC shows 133[135:137]. 138[141:144] sts. CAL.

SHAPE SHOULDER

Set RC at 000. Cast off 4 sts at left edge, K2 rows, 5 times.

* Cast off 5 sts at left edge, K2 rows.

Cast off 4 sts at left edge, K2 rows *.

Work from * to *, 6 times more.

Cast off 5 sts at left edge, K2 rows.

Cast off 4 sts at left edge, K1 row. CAR. 46[49:52] sts.

RC shows 41.

SHAPE NECK

Cast off 22 sts at right edge, K1 row.

Cast off 5 sts at left edge, K1 row.

Dec 1 st at right edge, K1 row.

Cast off 4 sts at left edge, K1 row.

Dec 1 st at right edge, K1 row.

Cast off 5 sts at left edge, K1 row.

Dec 1 st at right edge, K1 row.

7[10:13] sts. RC shows 48.

SIZE 86-91cm

Cast off rem 7 sts.

SIZE 96-101cm

Cast off 4 sts at left edge, K2 rows. RC shows 50.

Cast off rem 6 sts.

SIZE 106-111cm

Cast off 4 sts at left edge, K2 rows.

Cast off 5 sts at left edge, K2 rows. RC shows 52. Cast off rem 4 sts.

Work rem half to correspond reversing N settings and shapings.

Join centre back seam neatly.

BACK NECKBAND

Push 54[58:62] Ns to WP. With wrong side facing, hang back neck evenly on to Ns.

** Set RC at 000. Using B and MT-1, K16 rows. Pick up loops from first row worked in B and hang on to corresponding Ns to make hem. Using MT, K1 row. Cast off loosely **.

FRONT BAND

(KNIT TWO)

Push 174[177:180] Ns to WP.

With wrong side facing, hang one front edge from shoulder to lower edge evenly on to Ns.

Work as given for back neckband from ** to **.

Rep for rem front.

ARMHOLE BAND

(KNIT TWO)

Join shoulder and neckband seams.

Push 64[66:68] Ns at left and right of centre '0' to WP. 128[132:136] Ns.

With wrong side facing, hang one armhole edge from marker to marker evenly on to Ns.

Work as given for back neckband from ** to **.

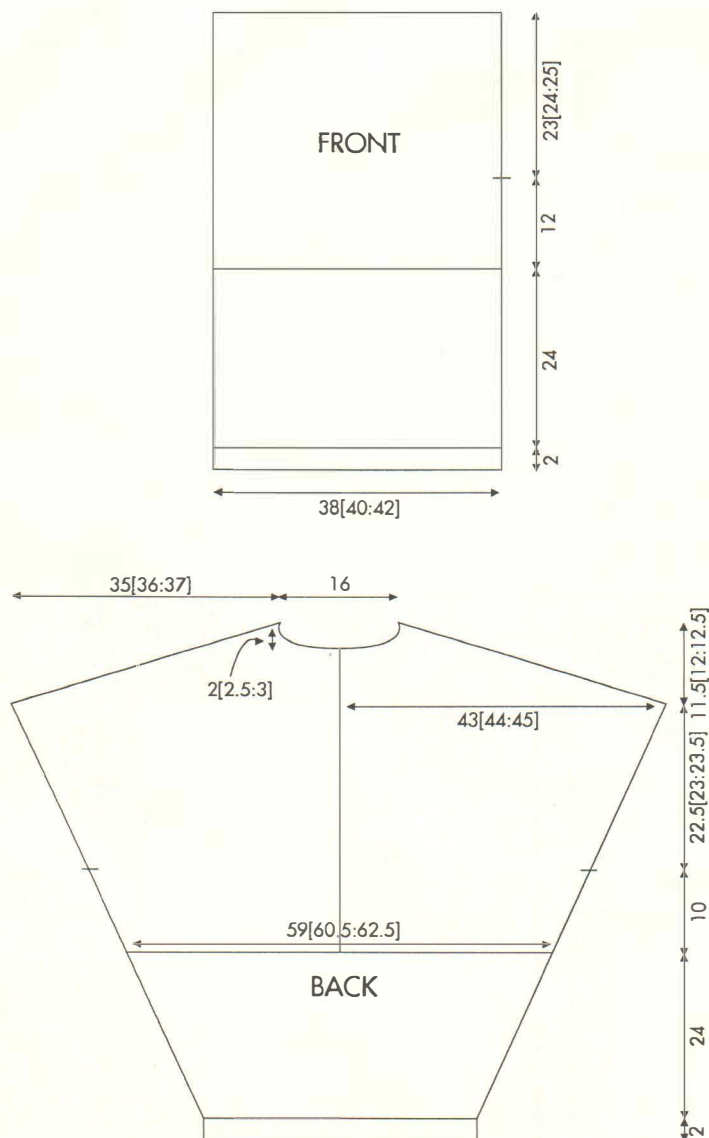
Rep for rem armhole edge.

TO MAKE UP

Wash and dry garment. With wrong side facing, block pieces out to correct measurements and press.

Join side seams. Finish ends of front bands.

Lay garment flat and overlap fronts. Pin in position. Arrange buttons along front band and right front as shown in colour picture. Sew on buttons.





FASHION HIGH S INSPIR

It cannot be said too often — this season is all about long, lean looks — and that enterprising chain store 'M & S' is of course, well ahead of the trend.

A very long, V-neck, rib jumper (left) sets just the right mood and is interpreted in 100% Cotton — the ideal way of getting into fashion this summer. Marks & Spencer team this sweater with a polyester/wool wrap skirt, but

it would also look good with a long, slim knitted skirt, pants or leggings.

The sweater is available from selected stores in aqua, white or coral and in sizes 8-20 will cost £25.00. The skirt, to be found in most stores is made in cream or dark navy and costs £29.95 in sizes 10-18.

Summer is all about cool cottons — especially when they are classically simple and interpreted in pristine white, or

designer yarns

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FOCUS STREET ACTION

delicate cream.

Laura Ashley shows a casual V-neck cotton sweater (opposite page) worn with contrasting olive cotton trousers — the low neckline is beautifully offset by the chunky necklace.

The ideal way to keep your cool when the sun is hopefully hot. The sweater is available in Laura Ashley shops nationwide and costs £39.95. The partnering trousers are priced at £29.95.

Who says that the younger set can't achieve sophisticated city chic without looking older than their years? This tunic length sweater features a striking design of contrasts — black lettering on white, and white on black — and it is ideally teamed with a pull-on skirt in ribbed fabric

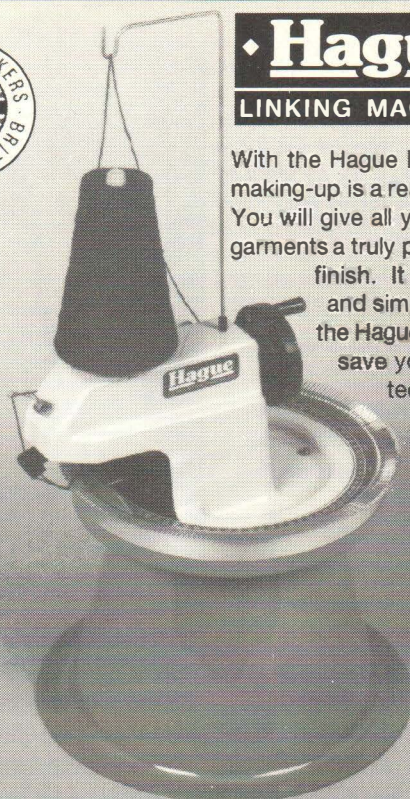
with seam detail front and back. Both garments are from the Summer Classics separates from the mail order catalogue of Kays of Worcester. The sweater in Acrylic is washable and costs £39.99 in



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sizes 10/12, 14/16 and 18 and the reference number is EB 41 75. The skirt in sizes 10-16 is available in black or white and costs £16.99 - Ref. RB 82 42 Black, and EB 83 62 White. Details from Kays, 23 The Tything, Worcester.

The names Tricoville and Bellino are both associated with good and exclusive knitwear — the former known for its British knit suits and the latter for both knit suits and sweaters.

This summer Tricoville major on summer lightness in fresh, new colours and silky yarns with lightweight appeal. Two and three piece suits are simple in shape but have an emphasis on detailing. Jackets and tunics vary in length and contour with classic styling that veers away from any suggestion of overpowering. Textures are created with novelty yarns and appliques while skirts remain sleek and straight or sway gently when pleated.

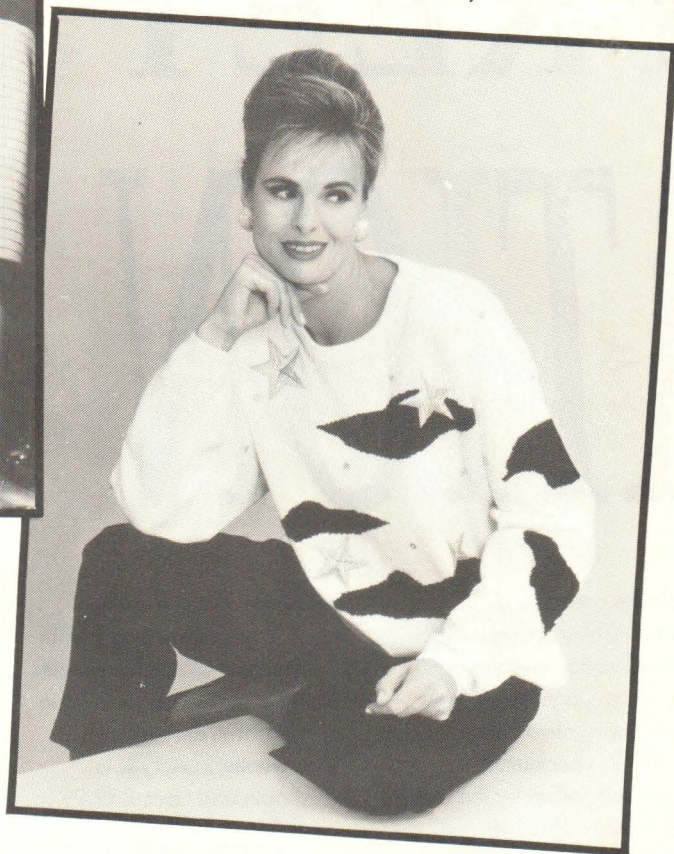


Bellino suits vary from the classic little two-piece through to sporty ensembles and 'occasion wear' knits. Most designs offer a 'soft handle' feel, while strong colour blocking remains a major feature.

Illustrated above, two-piece knitted suit from Tricoville, in

70% Acrylic/30% Wool available in a variety of colour combinations and retailing at around £156.00.

The Star design sweater from Bellino's Summer Collection is in 100% Cotton in colour combinations of white/black or white/navy and costs £69.50.



Spring MADNESS SALE

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WIN

New from Toyota is the 3400DE, an electronic overlocker with differential feed. Simply by turning a dial, you can stretch the fabric you are using to make frills, or contract it to form gathers. You can even adjust the feed when sewing. The 3400DE has an electronic speed control, allowing powerful stable stitching even at very slow speed. The built-in stitch length lever allows free choice of stitch length.

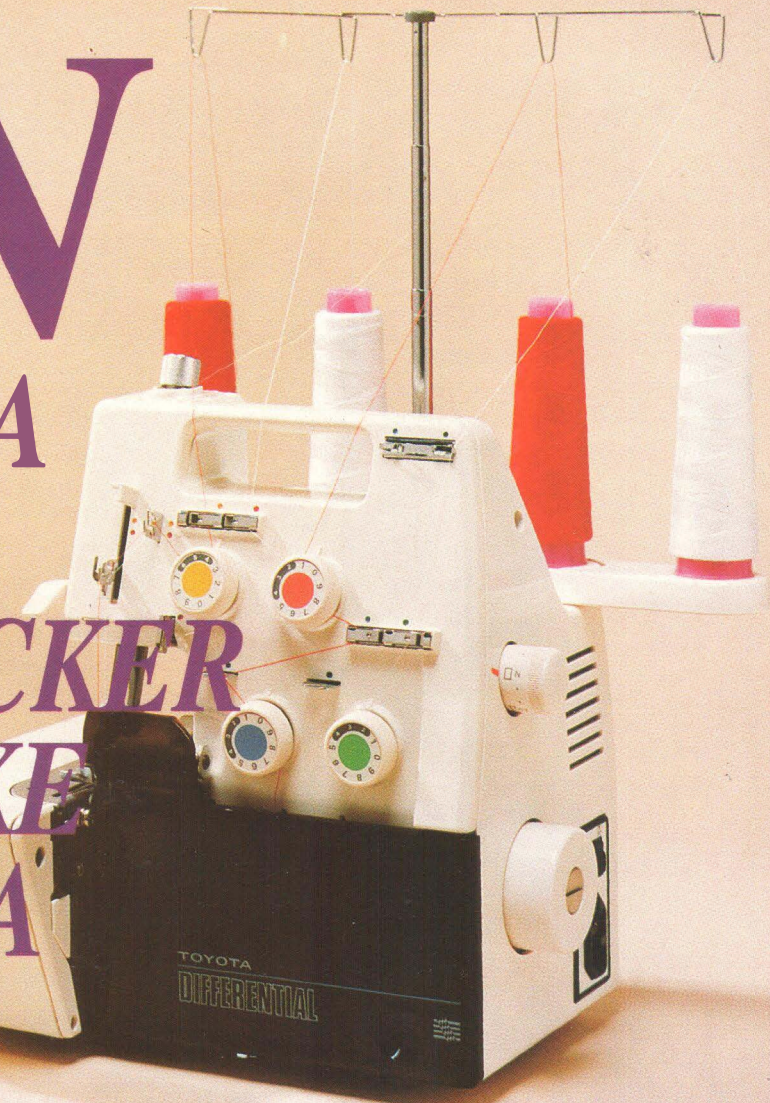
The Toyota 3400DE uses three and four threads, cutting, trimming and sewing a professional overedge all in one operation. You can produce pin tucks, corded overlock, decorative overedging and fine roll hemming.

Light in weight, this model has a built-in handle for easy carrying and uses standard sewing machine needles.

HOW TO ENTER

Hidden in the word search puzzle are 12 words of four or more letters, all connected with our competition prize and all appearing in the text above. Each word is spelt out as a straight line of consecutive letters, running forwards, backwards, horizontally, vertically or diagonally.

A TOYOTA 3400DE OVERLOCKER AND MAKE SEWING A BREEZE!



List the 12 words on a postcard or on the back of an empty sealed-down envelope, together with your name and address. Post your entry to Machine Knitting News/Toyota Competition, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS. Closing date for receipt of entries is Wednesday June 30 1993.

RULES

Entries must be submitted on a postcard or on the back of an empty sealed-down envelope. The judges will award the prize to the sender of the first correct entry checked after the closing date.

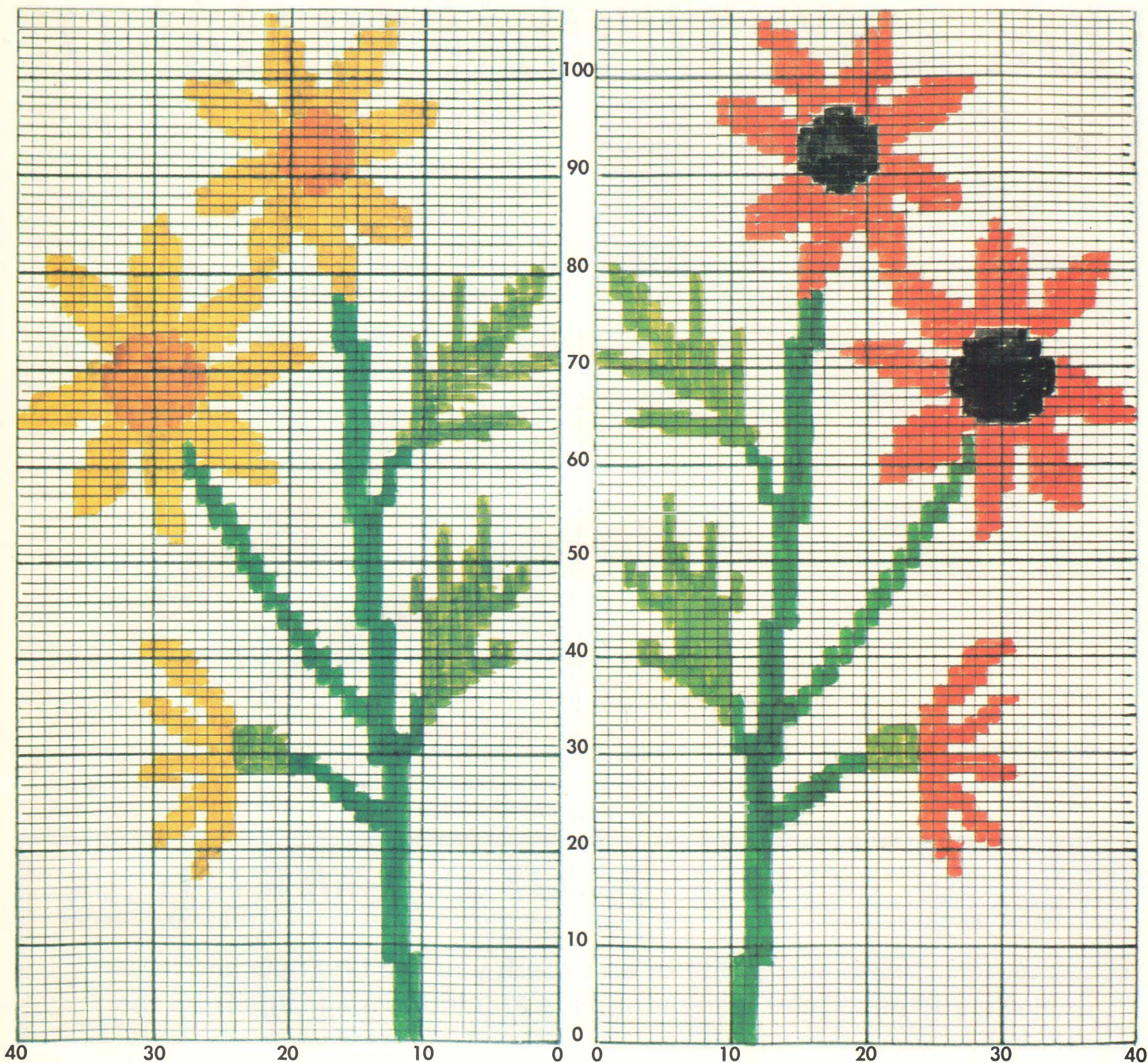
The prize must be accepted as offered. Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified.

The competition is open to all readers in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Lithame Ltd, the printers of *Machine Knitting News* or Aisin (UK) Ltd. Decisions of the judges and the Editor of *Machine Knitting News* in all matters affecting the competition will be final. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knitting News*.

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M	L	B	S	E	W	I	N	G	O



SAY IT WITH FLOWERS



This month I have used the Intarsia design to give a summery look to the traditional cardigan. I have used a raglan shaped 'V' neck cardigan, but obviously you can adapt the Intarsia to any style of cardigan or jacket. As you will see from the chart there are two designs side by side, these can be used simultaneously to knit both fronts of the cardigan at the same time. Knit the ribs separately, and then rehang them on the machine in the required position, leave a gap of about ten stitches between, this will ensure that you do not take your yarn across in error and end up with another back instead of two fronts! If you only want to use one flower design then it is easy to do so, simply omit one of the designs. I have used a pale lilac for the actual garment, as I thought this was a nice summer colour, I was then able to use bright colours for the flowers. Obviously, if you want to use different colours you can choose flower colours which complement the base colour. I have only used the flowers on the fronts of the cardigan,

but there is no reason why you cannot put them on the back as well if you would like to create an all round effect. The yarn used is a wool and acrylic mixture, and the tension on the Intarsia carriage was 6. Remember that the Intarsia carriage knits up looser than the main carriage so you must change your tension to 7 when knitting the back and sleeves.

This is a very simple design which would be ideal for the beginners among you, there are not too many colours in use at any one time, which makes it easier to manage and is not so confusing.

So, if you haven't worked Intarsia before, I hope this design will encourage you to give it a try.

Margaret

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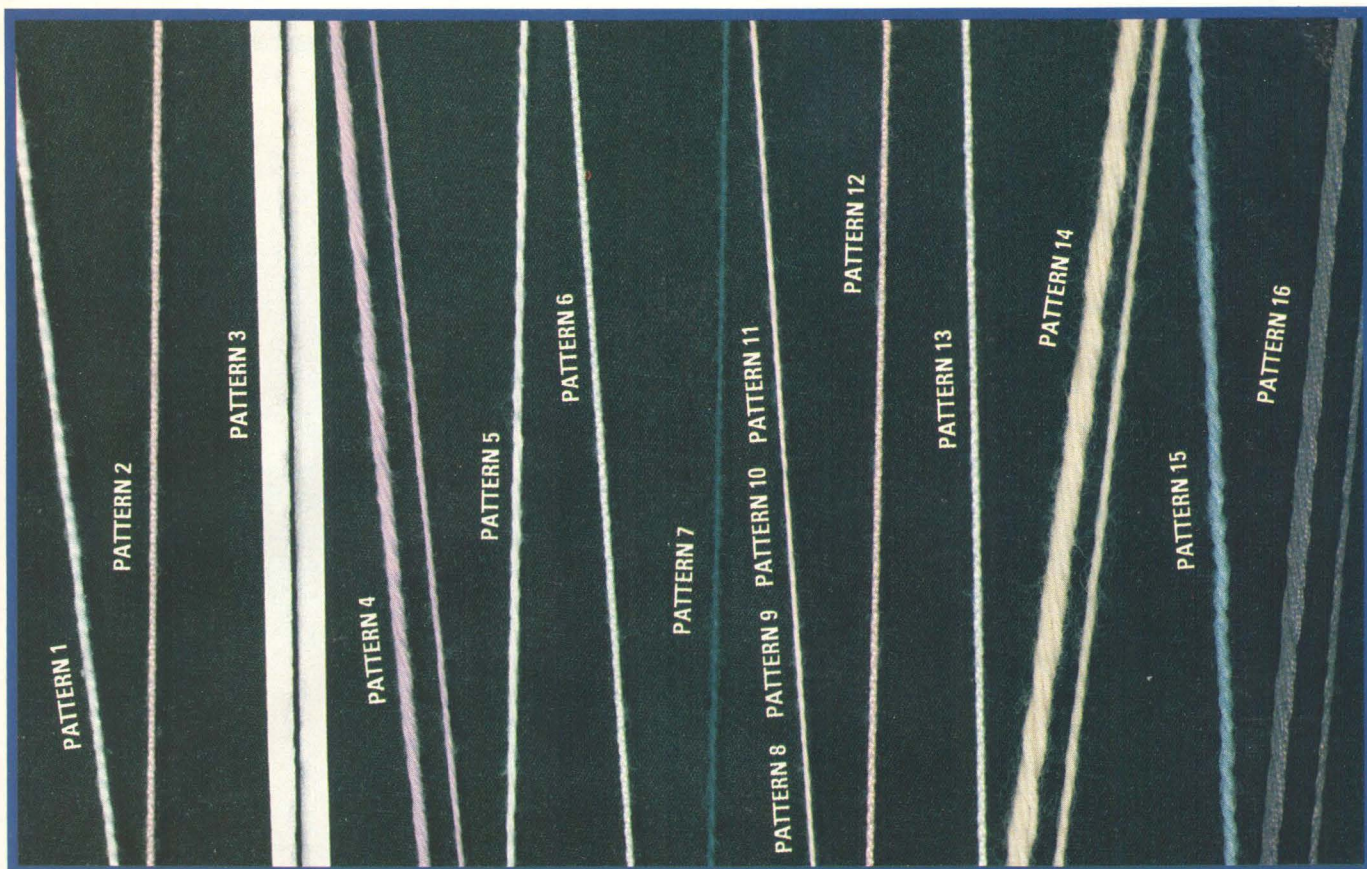
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YARN SAMPLES



ABBREVIATIONS

alt = alternate(ly)
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
ch = chain
cm = centimetres
Col 1 = colour one
Col 2 = colour two
Col 3 = colour three
cont = continu(e)(ing)
dc = double crochet
dec = decreas(e)(ing)
FB = front bed
FNR = full needle rib

fig = figure
foll = following
g = grams
HP = holding position
inc = increas(e)(ing)
K = knit
MB = main bed
MC = main colour
mm = millimetres
MT = main tension
MT-1, (2), (3) = one, (two), (three) full sizes tighter than main tension
MT-4, (5), (6) = four, (five), (six) full sizes

tighter than main tension
MT+1, (2), (3) = one, (two), (three) full sizes looser than main tension
MT+4, (5) = four, (five) full sizes looser than main tension
MT+9 = nine full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
0 = no stitches or rows worked
P = purl

patt = pattern
RB = ribber
RC = row counter
rem = remain(ing)
rep = repeat
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn
A, B, C and D = contrast colours

FOR MACHINES WITHOUT RIBBER

MOCK RIB

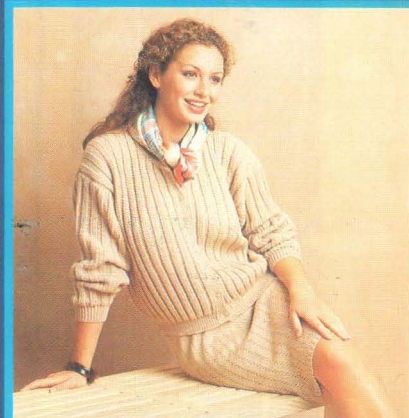
Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

SYMBOLS

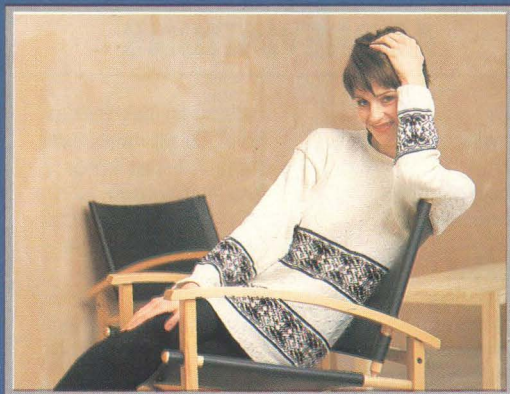
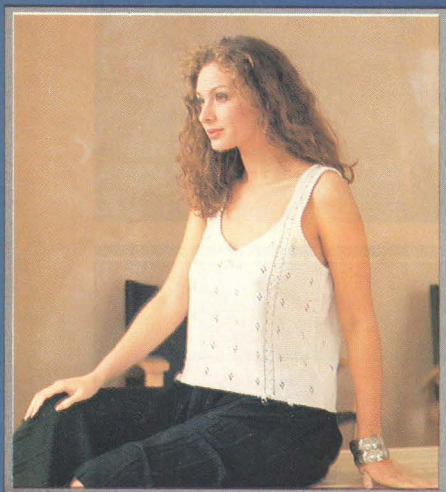
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- △△ FOR A KNITTER WITH SOME EXPERIENCE
- △△△ FOR EXPERIENCED KNITTERS
- △△△△ FOR EXPERTS ONLY

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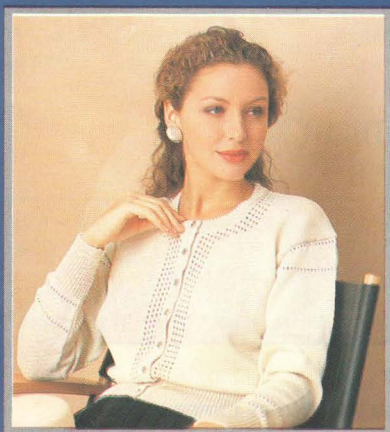
GOLD DIGGERS



CASUAL DRESSING



NATURAL PARTNERS



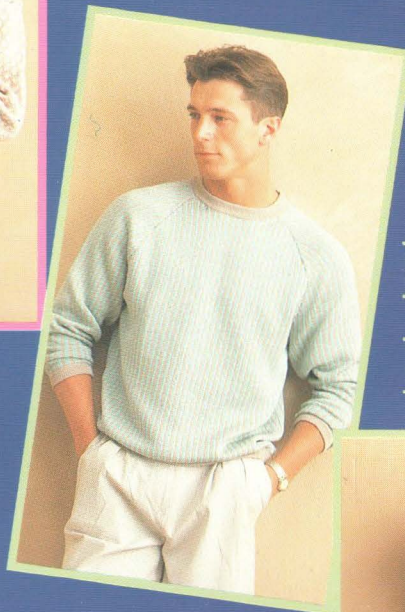
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THREE
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SERIES
Take a
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V-neck
cardigan



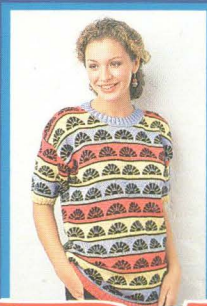
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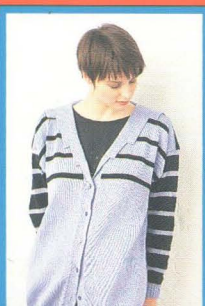
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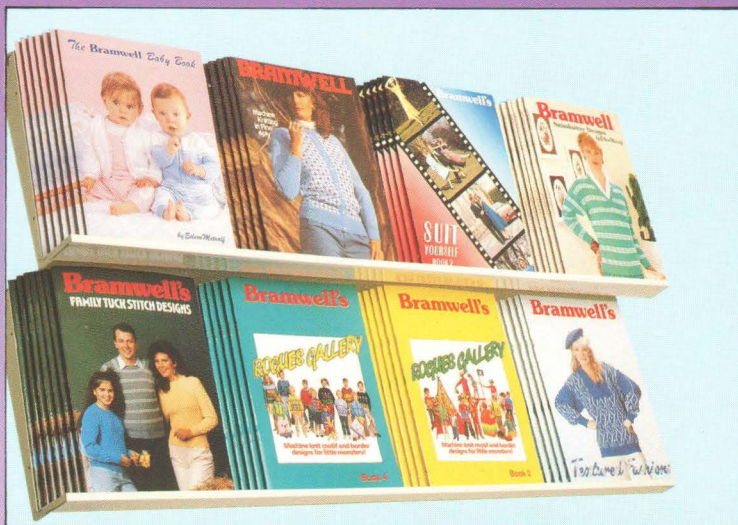
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